

**THE BLUES BROTHERS**



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by

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&  
John Landis

June 6th, 1979

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Written by  
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and  
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FADE IN

1 EXT. JOLIET PRISON - DAWN - WIDE ESTABLISHING SHOT 1

as the sun begins to rise. Joliet, an ancient sandstone fortress. The morning sun lends a bright red hue to the walls and parapets. A dog barks o.s. A black 1974 Plymouth Fury, four-door sedan pulls up and parks. The driver cuts the motor -- it dies with a rumble. The motor and metal cool down with a series of pings. The driver hunches down in the front seat.

CUT TO

2 INT. JOLIET CELL BLOCK 2

four stories of tiers. The sound of many men snoring. Two GUARDS enter through electric doors and walk down the gangway on one of the tiers. They stop in front of a cell.

CUT TO

3 INT. CELL - GUARDS' POINT OF VIEW - A BLACK INMATE 3

in jockey shorts and T-shirt is lying on his back smoking a cigarette on the bottom bunk. A white man in a prison blue shirt and jeans sleeps on his side on the top bunk facing the wall.

GUARD #1

He slept in his clothes.

GUARD #2

Yeah. A lot of them do the night before.

GUARD #1

Deputy Warden told me to get this one out of the block early. He wants to get it over with fast.

GUARD #2

Okay. Let's do it.

GUARD #1

Ssst! Hey! Ssssst! Wake up!  
Come on, it's time.

Guard #1 pokes his night stick through the bars, nudging the man in the top bunk in the ribs. He sits up wearily. We are unable to see his face.

CONTINUED

3 CONTINUED

3

GUARD #1

Let's go, Jake. It's time.

The BLACK PRISONER sits up and offers his cigarette to Jake. Jake takes a long drag. A Guard #1 unlocks the cell door, Jake hands the cigarette back to the Black Prisoner.

BLACK PRISONER

So long, Jake.

Jake and the Black Prisoner exchange a soul handshake.

4 INT. GALLERY AT CELL - DAY

4

Both Guards step back into the gangway and stand shoulder to shoulder, obscuring the prisoner who turns and walks out of the cell. Guard #1 slides the cell door closed.

4-A EXT. GANGWAY

4-A

They escort the prisoner down to the end of the gangway, away from the camera. The electric door slides open. They exit.

CUT TO

5 INT. CELL

5

The Black Prisoner watches Jake and the Guards as they disappear down the hallway.

BLACK PRISONER

Sleep tight, Jake.

6 INT. PRISON

6

Guards hustle the prisoner through a series of electric doors, a set of caged-in stairs, past a guard station down a hall to a thick door with a small, round, wire-mesh porthole. The Guard presses a button.

GUARD #1

Well, this is it.

A loud buzzer sounds as the door latch clicks open. The Guard and prisoner enter the room.

7 INT. PROPERTY ROOM

7

It is divided by a counter. Behind the counter is a wall of small cubicle shelves, like the stockroom of a shoestore. There are numbers over each shelf. A CORRECTIONAL OFFICER emerges from behind the shelves. He walks to the counter.

GUARD #2  
(reading off  
a clipboard)  
7474505-B

OFFICER  
What wing?

GUARD #2  
Maximum wing, Block 9.

OFFICER  
Standard release?

GUARD #2  
Parole, three out of five, good  
behavior.

OFFICER  
Okay. Give me a minute.

The Officer behind the counter disappears into a row of shelves. The Guards move the prisoner tight to the counter.

CUT TO

8 CLOSEUP - COUNTER - PRISONER'S TORSO

8

His belly is pressed up to the counter, his hands are drumming a clear, rhythmic beat on the counter top. The Officer returns and enters frame, placing two boxes on the counter. He opens them, dispensing various articles.

OFFICER  
One unused prophylactic, one soiled.  
One man's hair comb. One Timex  
digital watch, broken. Two gold-  
plated finger rings. One black suit  
jacket. One pair black suit pants.  
One yellow...er...white Arrow shirt.  
One black necktie. One pair sunglasses.  
Twenty-three dollars and seven cents.  
Sign the receipt, please.

8 CONTINUED

8

The prisoner signs with an "X".

GUARD #2

I don't want to see you again,  
Jake.

CUT TO

9 EXT. JOLIET - PRISON GATE - DAY

9

The huge electric gates slide slowly open with blinding light coming from within revealing the silhouette of the man: Joliet Jake in his suit, sunglasses, and hat. He adjusts his tie.

CUT TO

10 EXT. PRISON - JAKE'S P.O.V. - THE BLACK CAR

10

A man gets out. He wears identical sunglasses, suit, and hat. He is taller, greasy-looking. He is Jake's brother, ELWOOD.

11 EXT. PRISON - HIGH WIDE SHOT - THE BROTHERS

11

walk toward each other solemnly until they stand face to face. The huge electrical gate slams shut with a clang.

CUT TO

12 EXTREME CLOSEUP - JAKE

12

As music comes in hard, the first title is supered -- JOHN BELUSHI.

CUT TO

13 EXTREME CLOSEUP - ELWOOD

13

Second title is supered -- DAN AYKROYD

CUT TO

14 EXT. PRISON - WIDE SHOT

14

As the brothers embrace super title -- THE BLUES BROTHERS.

15 EXT. PRISON - JAKE AND ELWOOD

15

without a word get in the car, Elwood in the driver's seat.

15-A EXT. SIDE STREET

15-A

The car drives along the street running parallel to the prison walls, turns down a street behind the prison and parks a few buildings in.

16 EXT. WHOREHOUSE BEHIND PRISON - THE CAR

16

parks in front of a little brick bungalow. Jake and Elwood get out of the car and walk up to the front door of the house. Jake knocks intensely. The door is opened. They are admitted.

17 INT. WHOREHOUSE - VESTIBULE - DAY

17

Bright red, shag carpeting covers the hall and a set of stairs. The wallpaper is red and gold embossed velveteen. CECILLE, a good-looking, black woman in her forties ushers the brothers into the hall and closes the door. She is built, an ex-stripper, wearing a double-knit pantsuit and high, red beehive wig.

CECILLE

Hi. Are you from the prison?

JAKE

Yeah, I'm Joliet Jake...this is my brother, Elwood.

CECILLE

When did you get out, honey?

JAKE

Ten minutes ago.

CECILLE

Well, I'm Cecille. Come on in. I'm sure you're going to enjoy my new girls.

She shows them into a room off the hall.

CUT TO

18 INT. GIRLS' LOUNGE

18

The room is furnished in bright orange shag carpeting, a couple of loud, plaid, convertible couches, chrome coffee table, a hot plate and toaster oven. A large poster version of "Sexual Positions of the Zodiac." There is a big 21-inch color TV console with a video game programmed. There are three women in the room. CONNIE, a slight blonde, white, waif-like

CONTINUED

18 CONTINUED

18

creature no more than 20, a runaway. She is playing the video game with PENNY, a young, well-rounded black lady. Another woman, STREAK, watches them play. She is a mature, statuesque woman of thirty, who wears a short-cropped, black haircut with a pink streak down one side of it. All of these women are clothed in light housecoats.

CECILLE

Girls, I'd like to introduce a Mr. Joliet Jake and his brother....

ELWOOD

El-wood.

CECILLE

Now, who wants to take Jake upstairs?

CONNIE

I'll take him.

CECILLE

Uh, uh, not you, honey...Streak...?

The girl with the streak opens the door to the hall and motions for Jake to go upstairs. Jake pauses, looks at her, raises his eyebrow above his shades, turns and goes out into the hall. She follows him, closing the door.

CECILLE

Now, Elwood, what can we do for you?

ELWOOD

How about a cup of tea?

CECILLE

A cup of tea? Why sure. Penny, put on the kettle. Connie, take care of Elwood.

Penny gets up from the couch and puts a kettle on the hot-plate. Elwood sits next to the little blonde.

19 ELWOOD AND CONNIE

19

ELWOOD

So, what's on the TV?

CONTINUED

19 CONTINUED

19

CONNIE

Just some games, like you can put different games on.

ELWOOD

Ya ever watch Highway Patrol with Broderick Crawford?...Used to be my favorite show.

CONNIE

No. Like this is cable TV. They don't got that show on cable. Like with cable you get movies and these games. Ya wanta play?

ELWOOD

Sure.

Connie gets up to program a video game.

20 WIDE SHOT - ROOM

20

The kettle whistles. The door opens and Jake walks in. He knots his tie.

JAKE

Okay, Elwood, let's go.

CECILLE

But your tea is ready.

ELWOOD

It's okay. We have to go.

Jake hands Cecille his \$23.07.

CECILLE

'Bye now. Come again.

Jake and Elwood exit.

CUT TO

21 INT. BLUESMOBILE - MOVING - CALUMET CITY - DAY

21

Jake puts a cigarette in his mouth. He punches the car's lighter.

JAKE

What's this?

CONTINUED

ELWOOD

What?

JAKE

This car...this stupid car...where's our Cadillac...?

The lighter doesn't work. Jake tosses it to the floor.

JAKE

The Caddy...where's the Caddy?

ELWOOD

The what?

JAKE

The Cadillac we used to have....  
The Bluesmobile!?!

ELWOOD

I traded it.

JAKE

You traded it?! You traded the Bluesmobile for this?!

ELWOOD

No...for a microphone.

JAKE

A microphone!

(considers  
a moment)

Okay, I can see that, but what the hell is this?

ELWOOD

It's a bargain, I picked it up at the Indiana State Police auction last spring. It's an old police car.

JAKE

Thanks a lot, pal. The day I get out of prison and my own brother picks me up in a police car.

ELWOOD

You don't like it?

JAKE

No, I don't like it.

- 22 EXT. BLUESMOBILE 22  
as it pulls up and stops behind a line of traffic waiting behind a barrier at a split swing bridge.
- CUT TO
- 23 ELWOOD 23  
He boots the accelerator.
- CUT TO
- 24 EXTREME CLOSEUP - SPEEDOMETER - INSERT 24  
Numbers from 0 to 140. Centered are the words: MPH CERTIFIED CALIBRATION. The needle jumps from 30 to 65.
- 25 EXT. BLUESMOBILE 25  
It swerves around the waiting traffic, around the barrier and up onto the elevating swing bridge.
- 26 INT. BLUESMOBILE - P.O.V. THRU WINDSHIELD 26  
The car is travelling vertically up.
- 27 EXT. SWING BRIDGE - WIDE SHOT 27  
The barge passes through the bridge. The car jumps the canal, landing safely on the far section of the swing bridge.
- 28 INT. BLUESMOBILE - MOVING - DAY 28  
Elwood is proudly straightening his tie.

JAKE

Car's got a lot of pick up.

ELWOOD

It's got a cop motor, a four hundred and forty-cubic-inch plant. Cop springs. Cop shocks. Cop suspension. It was a model made before catalytic converters, so it can run good on any gas. What do you say? Is it the new Bluesmobile or what?

CONTINUED

28 CONTINUED

28

JAKE  
Fix the cigarette lighter.

CUT TO

29 EXT. ORPHANAGE IN CALUMET CITY - DAY

29

The Bluesmobile pulls up and parks in front of a narrow three-story red brick building wedged in between two huge soiled factories. The building is one-third the size of the two buildings beside it with a small, fat stone cross on its roof, and a slab of stone below on which a legend is carved.

CUT TO

30 CLOSEUP - SMALL BUILDING

30

A block with chiseled letters. ST. HELEN OF THE BLESSED SHROUD ORPHANAGE - 1923

31 ORPHANAGE

31

Dwarfing the little orphanage on either side are factories with expanses of small, gritty windows. Large sign on each top story. On the left: ILLINOIS DRAG LINE COMPANY. On the right: CHICAGO PRESSED HEADS METAL MILLING.

32 INT. BLUESMOBILE - PARKED AT ORPHANAGE - DAY

32

JAKE  
Where are we?

ELWOOD  
You promised you'd visit the Penguin the day you got out.

JAKE  
Yeah, so I lied to her.

ELWOOD  
You can't lie to a nun. We gotta go in and visit the Penguin.

CUT TO

33  
thru OMITTED  
39

33  
thru  
39

## 40 INT. ORPHANAGE DORMITORY - DAY

A long, dark chamber with rows of little iron frame cots, a sink, table and chair next to each one. The windows have wire-mesh grating over them. Jake and Elwood enter and walk through the room. Elwood stops at one of the cots.

ELWOOD

Look, our old beds....

JAKE

Yeah...with chairs! Boy, these kids have it plush.

## 41 WIDE ANGLE - DORMITORY

41

Jake and Elwood continue through the rows of beds to a small door in one corner of the room. Jake opens it.

## 42 JAKE'S P.O.V.

42

A small, narrow set of stairs leading high up into an artificially-lit crevice. Jake and Elwood start climbing. There is a gravelly woman's voice o.s.

VOICE

Close the door!!!

## 43 DORMITORY

Elwood reaches out and closes the small door in the corner, sealing them both inside.

## 44 INT. ORPHANAGE STAIRWAY - DAY

44

It is pitch black except for full doorway's light at the top, (vaguely reminiscent of Psycho). Suddenly, a full, husky silhouette fills the light. Jake and Elwood freeze.

VOICE

Who is it?

JAKE

Jake and Elwood.

CONTINUED

44 CONTINUED

44

VOICE

Get up here!

Jake and Elwood hustle up the stairs.

CUT TO

45 INT. SISTER MARY'S OFFICE - JAKE'S AND ELWOOD'S P.O.V.

45

An austere, rooftop garret, the attic with sloped ceiling. SISTER MARY STIGMATA is sitting in an old high-backed, red leathered armchair behind a heavy oak desk littered with files and papers. Along one wall there is a kneeling stand and a few small grade-school writing desks. Sister Mary is hefty, stern, and wears the traditional nun's habit. She stands as Jake and Elwood enter. Her wire rimmed glasses glisten eerily.

46 SISTER MARY'S P.O.V. - JAKE AND ELWOOD

46

They stand just inside the doorway. Elwood shifts uneasily from one foot to the other. Jake is slouching, his hands in his pockets, hat pulled low. They look like two aimless, shambling hoods.

SISTER MARY

Hello, boys, nice to see you.  
Close the door and take a seat.

Elwood closes the door. Jake casts a darting glance around the room for chairs. There are no chairs except for the few one-piece, grade-school writing desks against one wall. They shuffle over and each squeezes into a desk.

SISTER MARY

No, no, boys, come over here in  
front of me...I want to see your  
faces....

Elwood gets up and grudgingly carries his desk over in front of Sister Mary. Jake attempts to do the same, however, after

CONTINUED

46 CONTINUED

46

several tries, he is unable to extricate his bulk from the small desk. He is stuck. He pulls and scrapes himself across the floor, positioning himself next to Elwood. Sister Mary comes out from behind her desk, folds her arms and occupies a dominant stance over Jake and Elwood. The boys look like midgets, pressed into little desks. They wince up at her with real defensive attitudes.

SISTER MARY

So, Jake...was it worth it?

JAKE

What?

SISTER MARY

Turning a gun on your fellow man, threatening a life for a few miserable dollars and going to prison for it.

JAKE

No...I guess not.

SISTER MARY

Did you learn anything from your experience?

JAKE

Yeah. Never hit an all night gas station before six p.m.

SISTER MARY

wiseacre!! Elwood, where were you while your brother was stealing?

ELWOOD

I was in the car waiting for him.

SISTER MARY

And you didn't betray him to the law?

JAKE

It was my rap. Why should I?

SISTER MARY

Elwood, what were you doing when Jake was in prison?

CONTINUED

46 CONTINUED - 2

46

ELWOOD

I took a job, Sister, I waited  
for my brother.

SISTER MARY

So now, what do you two have  
planned...another cheap robbery...?

Jake and Elwood shuffle in their seats uncomfortably.

47 SISTER MARY

47

She paces around her desk and sits down.

SISTER MARY

Such a pair of ingrates, you don't  
realize how lucky you were. A lot  
has happened since you two lived  
here. It was church money that  
clothed, fed, and bed you. No more.

ELWOOD

Are them orphan kids downstairs or  
what?

She opens the drawer of her desk and withdraws a 24-inch,  
steel-edged ruler which she fingers tenderly.

SISTER MARY

Some of those children you saw  
downstairs live here. Most are  
just attending that class. You  
see, that's a class we run in  
supplemental mathematics for  
gifted children...as long as we  
run these classes, the Board of  
Education gives us money.

She begins tapping the ruler on the desk.

SISTER MARY

These days education is a business  
...a tough business. School systems  
now spend their money these days on  
high-priced audio-visual aids.

She slams the ruler on the desk causing Jake and Elwood to  
jump.

CONTINUED

47 CONTINUED

47

SISTER MARY

The county did a tax assessment on this property last month.

She stands up continuing to tap the ruler on the desk.

SISTER MARY

They want five thousand dollars.

JAKE

Doesn't the Church have to pay that?

SISTER MARY

They would if they were interested in keeping the place...but they aren't. The Archbishop wants to sell this building outright to the Board of Education.

JAKE

What'll they do with it?

SISTER MARY

(bitterly)

They'll turn it into an audio-visual aids warehouse.

JAKE

What'll happen to you?

SISTER MARY

I'll be sent to the Missions... Africa, Latin America, Mexico....

JAKE

Forget it. Five grand...no problem. We'll have it for you tomorrow morning...Come on, Elwood.

She slams the ruler down hard.

SISTER MARY

No!...No!....I will not touch your filthy stolen money....

Jake lights a cigarette, tilts his head back and exhales.

JAKE

Well...then, I guess you're really up Shit Creek.

CONTINUED

47 CONTINUED - 2

47

Sister Mary wells up, towering with rage. She begins swatting him on the arm with a ruler

SISTER MARY

I beg your pardon...what did you say?

JAKE

I offered to help you. You said you wouldn't take our money, I said I guess you're really up Shit Creek.

She swats him again.

ELWOOD

Christ, Jake, take it easy.

She backhands Elwood with the ruler.

SISTER MARY

Elwood!

She cracks him on the knuckles.

ELWOOD

Ow, shit!

She swats him again on the back of his head.

ELWOOD

Oww, ya fat penguin!

This incenses Sister Mary Stigmata. She beats them both. A crack to the back of Jake's head and a backhand slash to Elwood with the ruler. She has the precision and concentration of a martial artist. She wields the ruler two-handed like a Kendo sword. She lands a series of blows on Elwood. He recoils, jumps out of the desk, runs to the door, opens it and runs downstairs. Jake is still wedged tightly in the little desk/chair, alternately struggling to free himself and scraping his way to the door. She descends upon him with a rain of practiced, fluid blows. Jake pitches the full weight of himself and the desk out the door and down the narrow stairway.

48 INT. DORMITORY - BOTTOM OF STAIRS

48

Jake and the desk hurtle, as a unit, from the room, down the stairs (taking out bits of the wall), splinter the door and crash into a row of beds. Sister Mary emerges and stands over Jake and Elwood. Jake painfully extricates himself from the shattered desk.

CONTINUED

SISTER MARY

You are such a disappointing pair. I prayed so much for you. It saddens and hurts me that two young men whom I raised to believe in The Ten Commandments should return to me as two thieves with filthy mouths and bad attitudes. Get out and don't come back until you've redeemed yourselves.

Sister Mary turns and slams the door. Jake and Elwood get up painfully.

CURTIS (o.s.)

Boys, you gotta learn not to talk to nuns that way.

Jake and Elwood turn and see CURTIS, an old, black man dressed exactly like the Blues Brothers and wearing a big smile. The boys are obviously very happy to see him. They rush up and pump both of his hands vigorously.

JAKE

Curtis! Curtis, it's good to see you, man.

ELWOOD

Curtis, you look fine, man!

CURTIS

Luy you boys a drink?

CUT TO

49 INT. ORPHANAGE BOILER ROOM - DAY

This is where Curtis lives. The boys sit on his cot as he sits in an old rocker. They pass around a bottle of Jack Daniels. Two very weathered-looking guitars hang on the wall. There is an enormous boiler with pipes leading out and steam hissing. It's hot and horrible down there.

CURTIS

Boys, things are bad. They're gonna sell this place to the Board of Education and I'll be on the street.

CONTINUED

JAKE

They wouldn't turn you out, would they?

CURTIS

Shit! What's one more old nigger to the Board of Education?

ELWOOD

What about them orphans?

CURTIS

That's the real tragedy. The children come in this place and I get to talk with them and they get to talk to me...orphan boys...boys with no mother and father. I never had no children and you boys and all those boys are like my sons. They're gonna take all my sons and put them in state institutions.

JAKE

(stands; says  
ferverently)

We'll get the money, Curtis. Elwood and I will get the five thousand bucks.

CURTIS

Boys, that money's gotta be in the Cook County Assessor's Office within eleven days. Now how you gonna get five thousand bucks in eleven days without ripping off somebody?

ELWOOD

(considers)

You're right. Stealing don't sit well with God.

JAKE

Then how the fuck are we gonna get five thousand dollars in eleven days?

ELWOOD

You heard the Penguin. We got to get redeemed.

CONTINUED

JAKE

(disgusted)

Jesus never done me any favors..

ELWOOD

Curtis, you and the Penguin are the only family we've got and you're the only one who was ever good to us.

CURTIS

Well, the Sister's right. You boys get down to the Triple Rock Baptist Church. You listen to Cleophus James, the preacher there. You boys listen to what he's got to say.

Jake stands up.

JAKE

Curtis, I don't want to listen to no jive-ass preacher talk to me about heaven and hell.

CURTIS

Jake, you get wise and you get to church!

CUT TO

A large, old, white clapboard church with four elaborately backlit pillars at the front entrance. An old, thick, blue neon sign over the top of the pillars reads: "Triple Rock Baptist Church." The Bluesmobile pulls up and parks outside. Jake and Elwood get out of the car and pause in front of the church.

ELWOOD

Now remember, we have to get that money honestly.

JAKE

That could be a problem.

ELWOOD

It's like she said, we gotta make that move toward redemption. We gotta go to church.

CONTINUED

50 CONTINUED

50

JAKE

(mimicking  
in falsetto)

We got to make that move toward re-  
demption. We gotta go to church.

(normal voice)

Bullshit.

Jake and Elwood go up the stairs and into the church.

51 INT. TRIPLE ROCK CHURCH - JAKE AND ELWOOD - DAY

51

stand against the back wall of the crowded church. Jake mutters under his breath, not at all happy about being there. The church is filled with black men, women and children. An organ plays softly as the choir files in and up onto the stage. In the center of the altar is an ornate, elevated, white pulpit with a gooseneck microphone. Behind the pulpit is a bandstand with four black musicians in dark blue jackets playing, respectively, drums, piano, bass, and rhythm guitars. The choir wears yellow robes, the band wears violet robes.

CHOIRMASTER

And now this week's sermon from  
the Reverend Cleophus James.

52 CLEOPHUS JAMES

52

wearing a royal blue robe with gold trim, steps into the pulpit, rests his hands on the speaker stand and looks around the hall dramatically. Jake and Elwood wait expectantly. (Various congregation members punctuate the following sermon with "Amen." The organ plays throughout.)

53 CLOSEUP - CLEOPHUS

53

CLEOPHUS

Now people, when I woke up this  
morning, I heard a disturbing sound.  
I heard this sound in my car and in  
the streets and it shook me up, people.

Several members hum and moan in harmony to the organ.

CLEOPHUS

What I heard was the jingle jangle

CONTINUED

53 CONTINUED

53

CLEOPHUS (Cont'd)  
of a thousand lost souls. I'm  
talking about the souls of mortal  
men and women who departed from  
this life and were not received  
into the Kingdom of Heaven.

54 JAKE AND ELWOOD

54

Elwood's head is bowed reverently. Jake is biting his lower  
lip, visibly moved by the sermon.

CLEOPHUS

Lost, anguished souls roaming unseen  
over the earth, beyond any hope of  
salvation, seeking a divine light  
they'll never find, because it's  
too late for them to ever see again  
the good light they once chose not  
to follow.

55 WIDE SHOT - REVEREND CLEOPHUS

55

in the pulpit. His hands grip the sides of the pulpit as he  
leans out into the congregation.

CLEOPHUS

And people, every time one of these  
poor, lost souls meets another one,  
there is a jingle-jangle as they  
pass each other in their tormented  
wanderings. And this day I have  
heard a thousand and one jingle-  
jangles. So wake up, people.  
Don't be lost when your time comes.  
Get yourselves ready, 'for the day  
of the Lord cometh as a thief in  
the night.' Amen.

The organ and band come in hard as Cleophus and the choir  
begin a rousing gospel song (to be determined). As more and  
more people get the spirit and the music becomes hotter and  
hotter, various members of the congregation leap from their  
seats and do flips and splits in the best holy roller tradi-  
tion. The place is really rocking now.

CUT TO

56 CLOSEUP OF JAKE

56

Something seems to have come over Jake. His head is moving rhythmically to the music.

ELWOOD

(concerned)

Jake, are you all right?

The music swells.

CUT TO

57 EXT. TRIPLE ROCK CHURCH - WIDE SHOT - MATTE PAINTING

57

showing the church and huge Michelangelo-type clouds. The music and shouting grows even more powerful as a ray of light (as if from God) comes from the heavens and bathes the church in a celestial glow.

58 INT. TRIPLE ROCK CHURCH - DAY

58

The light streams through a small stained-glass window and lands on Jake alone.

JAKE

(softly,  
possessed)

The band....

Cleophus points from the pulpit across the dancing congregation to Jake.

CLEOPHUS

(shouting)

My little lost, white lamb, have  
you come to join our flock?

59 CLOSEUP - JAKE

59

still glowing.

JAKE

(softly)

The band....

CONTINUED

CLEOPHUS

(shouting)

Have you got the spirit, brother?  
Do you possess the spirit, brother?  
Do you know the spirit, brother?

JAKE

(softly at first,  
and then shouting)

The band...the band...Jesus H.  
Christ! THE BAND!

CLEOPHUS

Do you see the light?

JAKE

(shouting back)

Yes! Yes! Jesus H. Tap Dancing,  
Christ! I have seen the light!

CLEOPHUS

Have you seen the light?

JAKE

I have seen the light!

ELWOOD

What light?

CLEOPHUS

Praise God!

The gospel song is now in full pitch. The congregation is rocking and rolling and leaping about the room as if some Baptist-martial-arts movie. Jake, shaking and filled with the spirit, leaps in the air doing the most spectacular flips across the floor of the church and back. He grabs Elwood by the shoulders.

JAKE

The band, Elwood! The band!

ELWOOD

The band?

Slowly Elwood begins to get the spirit.

ELWOOD

The band?...The band...THE BAND!

CONTINUED

59 CONTINUED

59

CLEOPHUS  
(shouting down  
from the pulpit)  
Praise God!

ELWOOD  
(shouting)  
And God bless the United States of  
America!

Jake and Elwood together now join in with the dancing congregation to bring the now gloriously crazed gospel number to its conclusion.

CUT TO

60 EXT. ADLAI STEVENSON EXPRESSWAY - DAY

60

The camera remains stationary on the expressway. We begin to hear music very faintly. It grows in volume until the Bluesmobile has entered the frame, zooming down the highway. Jake flicks his burning cigarette butt out the window. It hits the pavement and bursts into bright ash. The Bluesmobile leaves the freeway and winds down the exit ramp, backfiring slightly. Elwood stops.

CUT TO

61 INT. BLUESMOBILE - GAS STATION - STATIONARY - DAY

61

An eight-track tape player has been crudely installed where an AM radio used to be. Elwood punches an eight-track into the slot. It is labelled: "The Best of Sam and Dave" -- their hit "Hold On, I'm Comin'" blares through the car door speakers.

JAKE  
(intense)  
We'll get the band back together.  
We'll get some gigs. We'll make  
some bread and BANG -- five thousand  
bucks!

ELWOOD  
Jake, getting the band together  
might not be that easy.

JAKE  
What are you talking about?

CONTINUED

61 CONTINUED

61

ELWOOD

They split. They took straight jobs.

JAKE

So?! You know where they are.  
You said you were keeping it together.

ELWOOD

Well...I got a few leads...I got some phone numbers but...I mean... how many of them wrote or visited you, huh?

JAKE

Well, they aren't the kind of guys who write letters. You were outside! I was inside! You were to keep in touch with the band. I kept askin' ya' if we were gonna play again.

ELWOOD

What was I gonna do?...take away your hope?...take away the thing what kept ya' goin' in there? I bullshitted you, okay?

62 EXT. INTERSECTION - DAY

62

There is a gas station in the f.g. corner of the intersection. A police car turns on its headlights and rolls out from behind the pumps onto the street after the Bluesmobile.

63 INT. BLUESMOBILE - JAKE AND ELWOOD

63

"Soothe Me" is playing softly through the tape deck. The police car appears in Elwood's side window. It startles him. He glances over and straightens up in the seat.

64 ELWOOD'S P.O.V.

64

The police car lights flashing. There are two really clean-cut, white OFFICERS with moustaches in the front seat.

65 INT. BLUESMOBILE

65

ELWOOD

Shit.

CONTINUED

65 CONTINUED

65

JAKE  
 What?  
 ELWOOD  
 Rollers.  
 JAKE  
 No.  
 ELWOOD  
 Yeah.

66 EXT. BLUESMOBILE - DAY

66

An Officer approaches Elwood.

ELWOOD  
 What? What did I do?  
 OFFICER #1  
 Failed to stop on red signal.  
 ELWOOD  
 The light was yellow...sir.  
 OFFICER #1  
 May I see your license, please?

67 INT. BLUESMOBILE

67

Elwood produces his driver's license from above the sun visor. It is a plastic plate. He hands it to the cop. The cop leaves and walks back to his car.

JAKE  
 (angrily)  
 God damnit!  
 ELWOOD  
 Damn it. I haven't been pulled over  
 in six months. I bet those cops  
 have got scmods.  
 JAKE  
 Scmods?  
 ELWOOD  
 State-County-Municipal-Offender  
 Data System.

CUT TO

68 INT. POLICE CAR - CLOSEUP - ANGLE DASHBOARD AND FRONT SEAT 68

Across and under the dashboard, on top of the transmission hump, there is a computer: video display console, punch keyboard and telephone receiver. A shotgun is clamped vertically on the dash next to the video display. Officer #1 slips Elwood's driver's plate into a slit on the keyboard. He switches on the video console -- it lights up green. The license number appears on the screen.

69 POLICE OFFICERS 69

OFFICER #2

So what do we have here?

Officer #1 puts his finger to his face and bends his nose sideways.

OFFICER #1

I don't know. They look like they're from Cicero.

70 CLOSEUP - COMPUTER VIDEO SCREEN 70

The following display begins line by line:

ILL. B.9653 - 217  
BLUES  
ELWOOD J.  
LICENSE STATUS -  
CURRENTLY UNDER SUSPENSION  
WARRANTS OUTSTANDING  
STATEWIDE  
TRAFFIC  
MOVING VIOLATIONS  
56  
WARRANTS  
PARKING - COOK CO.  
117  
ARREST DRIVER  
IMPOUND VEHICLE

The last two lines start flashing.

OFFICER #2

Mmmm-hmmm....

71 EXT. STREET - POLICE CAR AND BLUESMOBILE 71

Both Officers get out of the car and approach the Bluesmobile.

72 INT. BLUESMOBILE - JAKE AND ELWOOD

72

The cop appears in the window.

OFFICER #1

Elwood. We show your license  
currently under suspension. Step  
out of the car, please.

Jake and Elwood exchange quick glances. Elwood starts the  
car and guns the engine.

73 EXT. STREET - THE BLUESMOBILE - DAY

73

burns away from between the two cops. They run to their car,  
climb in and screech after Jake and Elwood.

74 JAKE'S AND ELWOOD'S P.O.V. - WINDSHIELD AND REAR-VIEW MIRROR

74

The car is speeding down a quiet residential, divided thorough-  
fare in Park Ridge. The police car's flashers wink in the rear-  
view mirror.

JAKE

(pissed off)

First you trade the Cadillac for a  
microphone, then you lie to me about  
the band, and now you're gonna put  
me right back in the joint!

ELWOOD

They're not going to catch us. We're  
on a mission from God.

JAKE

They'd better not catch us. I don't  
want to go back into Joliet Prison.  
The pepper steak they serve on  
Thursday nights is the worst.

75 EXT. STREET - NIGHT - THE BLUESMOBILE

75

flies through a red light, weaving and narrowly missing cars  
passing through the right of way.

76 INT. POLICE CAR MOVING - OFFICER #2 - NIGHT

76

He is talking on the telephone receiver.

CONTINUED

76 CONTINUED

76

OFFICER #2

State 12 in high speed pursuit southbound on Route Six-Two. Black 1974 Plymouth sedan with Illinois plates. Request assistance.

77 INT. BLUESMOBILE - JAKE'S AND ELWOOD'S P.O.V.

77

They are travelling down a four-lane highway. There is an intersection a few blocks ahead. Another police car rolls out into the middle of the right of way. The police car stops in the middle of the intersection. An officer gets out of the car and starts waving a flashlight.

78 EXT. INTERSECTION - NIGHT - THE BLUESMOBILE

78

roars up to the intersection. Stops for a split second. The two policemen run to grab the car. The rear wheels spin. In a squeal and cloud of burning rubber, Elwood cranks the steering wheel to the left and executes a stationary U-turn rocketing up the opposite lanes of the divided road.

79 INT. FIRST POLICE CAR - OFFICER'S P.O.V. - THE BLUESMOBILE

79

burns past them on the other side of the divider in the on-coming lanes.

OFFICER #1

That's him.

The second police car passes them, following the Bluesmobile.

80 INT. BLUESMOBILE

JAKE

Elwood, I am seriously contemplating killing you.

81 thru 86 OMITTED

81 thru 86

87 INT. BLUESMOBILE - MOVING - RESIDENTIAL STREET - NIGHT

87

They're speeding down a dark, quiet street. The police are right behind them.

ELWOOD

We'll be all right if I can just get back on the expressway.

87-A EXT. SHOPPING MALL PARKING LOT - NIGHT

87-A

Elwood turns in the parking lot of a large shopping mall, the police cars in pursuit.

87-B INSERT SPEEDOMETER

87-B

The speedometer shows he's doing 90 miles an hour.

87-C INT. BLUESMOBILE MOVING - SHOPPING MALL - NIGHT

87-C

JAKE

This don't look like no expressway  
to me!

ELWOOD

Don't yell at me.

JAKE

What the hell do you want me to do,  
motorhead?

ELWOOD

Try not to be so negative all the  
time. Why don't you offer some  
constructive criticism?

JAKE

You got me into this, pal. Now  
you get me out.

87-D EXT. SHOPPING MALL PARKING LOT - NIGHT

87-D

They are rapidly approaching the main entrance of the shopping  
center. The police car is gaining.

87-E INT. BLUESMOBILE - MOVING - SHOPPING MALL - NIGHT

87-E

ELWOOD

What do you suggest?

JAKE

I suggest we go shopping.

Jake and Elwood regard each other for a beat and then Elwood  
nods.

CUT TO

88 INT. TOY STORE

88

A MAN at a cash register asks the SALES GIRL politely.

MAN

Three 'E' batteries, please

Elwood's car crashes through the wall, crosses the store, and  
crashes through the other wall, followed by the two police cars.

89 EXT. SHOPPING MALL PLAZA - NIGHT 89

The Bluesmobile smashes out the front of the store followed closely by the two police vehicles. All three cars roar down the center of the shopping mall causing pedestrians to scatter wildly. They smash through displays and store fronts as Elwood tries to elude his pursuers. A series of screaming 180°'s and the second police car smashes sideways into a store front coming to a halt. Elwood makes his move and heads toward the rear of the mall, the other car maneuvering zooms after him. The entire shopping mall is a screaming mess.

90 EXT. SHOPPING MALL - NIGHT 90

The Bluesmobile roars through a window, scattering pedestrians and merchandise in its wake.

91 INT. BLUESMOBILE - MOVING - SHOPPING MALL - NIGHT 91

ELWOOD  
(brightening)  
The expressway, the slab, man.

91-A EXT. SHOPPING MALL - NIGHT 91-A

He steps on the gas and does a complete 360° turn into an aisle of the parking lot to what he thinks will be the freeway on-ramp. As he bears down he sees that it is a dead end and slams on the brakes causing the Bluesmobile to flip up and over the pursuing police car which crashes into the restraining wall. The Bluesmobile lands and safely gets away.

CUT TO

92 INT. BLUESMOBILE - MOVING - HIGHWAY - NIGHT 92

ELWOOD  
(extremely satisfied)  
The Bluesmobile.

CUT TO

93 INT. SMASHED POLICE CAR #1 - NIGHT 93

The two white, young, clean-cut cops look at each other slowly.

OFFICER #1  
(calmly)  
I'm gonna nail that sucker, if it's  
the last thing I ever do.

CONTINUED

- 93 CONTINUED 93  
Officer #2 nods in solemn agreement.
- CUT TO
- 94 EXT. DOWNTOWN CHICAGO - STATE STREET - NIGHT - THE BLUESMOBILE 94  
rumbles slowly down State Street with the traffic, past the hookers, pimps, and the street people hanging out in front of the all-night movie theatres.
- CUT TO
- 95 EXT. ALLEY BEHIND BOND HOTEL - NIGHT 95  
A street of dark theatre marquees and elevated train tracks. Elwood is taking the car down under the el tracks. There are alleys and freight bays. Elwood stops the car, throws it into reverse, turns it to train the headlights on a building on one side of the alley and walks over to a steel door in the wall.
- 96 CLOSEUP - STEEL DOOR 96  
A plaque is bolted on it: C.T.A. E-TRAIN POWER TRANSFORMER - HIGH VOLTAGE - DANGER
- 97 CLOSEUP - ELWOOD'S HANDS - RING OF KEYS 97  
He unlocks a heavy brass padlock and flips the latch on the steel door. Elwood opens the door out into the alley. The headlights illuminate a 7 foot wide blind crevice between two buildings. Elwood walks over to the car and gets in. Jake gets out of the Bluesmobile. Elwood drives into the crevice, the rear bumper scraping both walls. It is a tight fit with no room at all to open the doors. Elwood shuts the car off, turns off the lights and crawls out the passenger window onto the car's roof. He walks over it to the back, jumps to the ground, closes and padlocks the steel door. Jake and Elwood walk out toward the street.
- 98 EXT. BOND HOTEL - NIGHT 98  
The Bond Hotel is a weathered old building crammed up against a set of elevated train tracks. A neon sign swings over the entrance: TRANSIENTS WELCOME. A red 1977 Pontiac Grand Prix with body damage rolls up and parks across the street from the hotel.

99 INT. PONTIAC

99

A beautiful woman is smoking a cigarette in the dark, as Jake and Elwood walk into view towards the hotel. On the other side of the street she raises a Soletkhan Anti-Tank Rifle onto her shoulder and sights down the infra-red sight.

99-A P.O.V. THRU INFRA RED SITE - JAKE IN CROSSHAIRS

99-A

the crosshairs centered on Jake's head

100 EXT. BOND HOTEL - FRONT DOOR - NIGHT - JAKE AND ELWOOD

100

They approach the seedy Bond Hotel unaware of their danger.

ELWOOD

It ain't much, but it's home.

The MYSTERY WOMAN opens fire, getting off three tracer shells in rapid succession. Jake and Elwood hit the dirt as the three projectiles explode spectacularly taking out a good chunk of the front of the Bond Hotel. The red Pontiac burns rubber and roars away. Jake and Elwood get up and brush themselves off. They look at each other, shrug and enter the hotel.

101 INT. BOND HOTEL LOBBY - NIGHT

101

Aside from the newly-made gaping holes which are still smoking slightly, there is nothing in the lobby to indicate anything extraordinary has just happened. The floor and bottom half of the walls are made of small black and white mosaic tiles, badly chipped and stained with urine. Elwood walks up to a floor-to-ceiling cage made of 3-inch-thick plexiglass armor with a small porthole in the center. Inside an old man, LLOYD, sits watching wrestling on television. He speaks with a raw hoarseness.

ELWOOD

Hey, Lloyd, anybody call me on the phone?

LLOYD

No, no calls. Some guy left this card, though. A cop...said he'd be back.

Lloyd slips a business card to Elwood through a slit in the armor. Elwood hands it to Jake.

102 INSERT JAKE'S P.O.V. - THE CARD 102

ILLINOIS STATE DEPT. OF CORRECTIONS - BURTON MERCER - OFFICER -  
PH (514) 232-4777.

103 JAKE AND ELWOOD 103

Jake spins the card to the floor. Elwood leans into the hole  
in the cage.

ELWOOD

Lloyd, this here is my brother Jake.  
He just got out of the joint and  
he'll be staying with me for a few  
weeks.

Lloyd growls in approval.

CUT TO

104 INT. ELWOOD'S ROOM - NIGHT 104

The room is a slit with a window at one end that adjoins the  
elevated train track outside. A train roars by. The room  
shakes. A yellow Illinois Highway NO PASSING sign falls off  
one wall onto Elwood's hot plate, a few tins of food and a  
Radio Shack stereo system.

ELWOOD

Nice place, huh?

JAKE

How often does the train go by?

ELWOOD

So often, you won't even notice it.

Elwood takes a wire coat hanger off the hook on the back of  
the door. He goes over to the hot plate, opens the little  
fridge, pulls out a loaf of Wonder Bread. He presses a slice  
of bread on the coat hanger. He then takes the coat hanger  
with the bread on it and lays it on the hot plate.

JAKE

What are you doing?

ELWOOD

Making dinner. Want some?

Jake sits down on the cot.

CONTINUED

104 CONTINUED

104

JAKE

Tomorrow we've got to get the band together.

ELWOOD

(munching on the burnt Wonder Bread)  
I'll quit my job tomorrow morning, first thing.

JAKE

How you gonna get to work, Mr. Leadfoot?...Mr. Hotrodder... Mr. Motorhead. Those cops took your driver's license away. They got your name, your address.

ELWOOD

No, they don't got my address. I falsified my renewal. I put down 1060 West Addison.

JAKE

1060 West Addison?...That's Wrigley Field!

Elwood smiles. Jake lies back on the cot.

ELWOOD

Well, I better hit the sack.

Jake starts snoring.

ELWOOD

Hey, you cleeze, that's my bed.

Elwood leans over and folds part of the blanket on the cot over Jake. The last chorus of "Saturday Night Fish Fry" comes up: "They were reeling, they were rocking, they were reeling and rocking up until the break of dawn." Elwood walks to the window. A train roars by.

DISSOLVE TO

105 EXT. BOND HOTEL - DAY

105

The Pontiac with the Mystery Woman slowly drives by the hotel.

CUT TO

106 INT. ELWOOD'S ROOM

106

Jake and Elwood, still fully-dressed, are asleep, Jake on his back on the cot as we last saw him. Elwood curled in a fetal position on the floor.

107 EXT. BOND HOTEL - DAY - TWO POLICE CARS

107

one marked, one plain, pull up and park in front of the hotel. Out of the unmarked police car steps BURTON MERCER, a mean-looking parole officer in his mid-fifties, dressed in polyester. The same two clean-cut, white officers we saw the night before step out of the cop car. The three meet on the sidewalk.

MERCER

This, gentlemen, is the elegant abode of one Elwood Blues.

OFFICER #1

Thanks for your help, Mr. Mercer. How did you find him so fast?

OFFICER #2

Actually I put in some overtime last night. When Mr. Blues' license address checked out to be Wrigley Field, I cross-fed the data we had into the Illinois State Crime Computer.

MERCER

And our friend, Mr. Computer, printed out the parole records of one Jake Blues, my little jailbird and the brother of your pinch Elwood. See, Jake gave this address as the place to notify in case of his death. I kind of like the Wrigley Field bit.

OFFICER #1

Yeah, real cute.

The three men enter the building.

CUT TO

108 INT. RED PONTIAC - DAY

108

Inside the Pontiac, now parked a block away from the hotel, sits the Mystery Woman. She is busy assembling some sort of electronic device.

CUT TO

109 INT. BOND HOTEL - LOBBY - DAY 109

Mercer knocks on the wall of the plexiglass cage.

LLOYD

Yeah?

Mercer flashes his badge.

MERCER

Has my friend arrived? He didn't report yesterday.

LLOYD

I don't want no trouble.

OFFICER #2

(leans in)

You just tell us where they are and there'll be no trouble.

CUT TO

110 INT. RED PONTIAC 110

The Mystery Woman attaches two wires to a car battery.

CUT TO

111 INT. CORRIDOR OUTSIDE ELWOOD'S ROOM - DAY 111

Officers #1 and #2 draw their weapons and stand on either side of Elwood's door. As Mercer steps back ready to kick it in....

CUT TO

112 INT. RED PONTIAC - DAY 112

The Mystery Woman throws a small switch.

CUT TO

113 EXT. BOND HOTEL - DAY 113

Explosions blow out the inside supports of the hotel and the building collapses in a pile of rubble, burying the two police cars in debris.

CUT TO

114 INT. RED PONTIAC - DAY 114

The Mystery Woman smiles grimly, starts the car, and drives off.

115 EXT. RUINS OF BOND HOTEL - DAY 115

We pan with the Pontiac and as it passes the hotel, we move in on the rubble.

115-A JAKE AND ELWOOD 115-A

Through the smoke and dust, we can see several large chunks of concrete and building materials start to move. Jake and Elwood arise out of the destruction and brush themselves off. They survey the damage.

ELWOOD  
(checks his watch)  
It's almost nine o'clock. I gotta  
get to work.

CUT TO

116 EXT. HAMMOND - DAY 116

The Bluesmobile rockets past. The sun silhouetting the smokestacks, coal towers and factories off the expressway. Bright flames belch from stacks in foundries. The horizon is coated with a multi-colored smog, purple, yellow and red.

117 EXT. MANUFACTURING PLANT - DAY 117

A recently constructed factory with a high chain-link fence around it. The Bluesmobile drives past.

118 EXT. PLANT ENTRANCE - DAY 118

A set of gates. A parking lot inside the fence. There is a sign on the fence: PROPELLANTS PACKAGING CORP. -- EMPLOYEE PARKING ONLY. Several cars drive through the gates. The Bluesmobile drives through and parks.

CUT TO

119 EXT. PARKING LOT - DAY 119

Elwood parks the car and turns to Jake

ELWOOD  
Don't go away, Jake.

JAKE  
(aggravated)  
Where am I gonna go?

CONTINUED

- 119 CONTINUED 119  
Elwood exits the car.
- CUT TO
- 120 INT. PLANT - PUNCH CLOCK - DAY 120  
Elwood lines up with the others at a digital time clock. He takes a card, punches in, replaces his card and moves on. The clock clicks and beeps.
- 121 INT. PLANT MIXING ROOM - DAY 121  
Elwood walks past a series of 15' high closed vats and through the door.
- 122 INT. PLANT - ASSEMBLY ROOM - DAY 122  
Thousands of aerosol cans sit on long conveyors and belts. Employees stand at various posts on the lines. The cans are clattering through various stages of production. As Elwood walks through the plant he occasionally lifts a can from the line and covertly slips it into his jacket.
- 123 INT. PLANT - FINISHING LINE - DAY 123  
A different section of conveyor. It is humming, stationary. A BIG WOMAN in safety goggles sorts through the cans, pulling them off and placing them in boxes.
- 124 ELWOOD 124  
He approaches the woman, gives her a small wave, picks up a can from in front of her.
- 125 CLOSEUP - CAN. 125  
An 11 oz. can of Gillette Hot Shave.
- 126 ELWOOD AND WOMAN 126  
Elwood holds the can of shaving cream above his mouth. The woman shakes her head "no!" Elwood nods "yes" and fills his

CONTINUED

126 CONTINUED

126

mouth with shaving cream. He swallows the cream, smiles, licks his lips and rubs his stomach with enjoyment. The woman shakes her head resignedly. Elwood continues to walk down the line and quickly lifts two more cans and slips them into his coat pocket. He stops at a door marked SUPERVISOR.

CUT TO

127 INT. SUPERVISOR'S OFFICE

127

A bulky man in a blue shirt sits at a desk. Two knocks are heard on the door.

SUPERVISOR

Come in.

Elwood enters and approaches the Supervisor's desk.

ELWOOD

Sir....

SUPERVISOR

What is it?

ELWOOD

I gotta quit.

SUPERVISOR

Why is that, Elwood?

ELWOOD

I'm...I'm going to become a priest.

The Supervisor gets up. They shake hands.

SUPERVISOR

Okay...I'll call payroll and get your severance ready...good luck...!

128 ELWOOD

128

ELWOOD

God bless you, sir.

129 EXT. FACTORY PARKING LOT - DAY

129

As the Bluesmobile roars out of the parking lot. For the first time we hear "The Peter Gunn Theme" which will become the Blues Brothers signature tune for the rest of the picture.

130 EXT. HIGHWAY - DAY

130

"The Peter Gunn Theme" builds as the Bluesmobile roars towards the skyline of Chicago.

CUT TO

131  
thru  
135

OMITTED

131  
thru  
135

136 INT. BLUESMOBILE

136

Elwood is rummaging through the glove compartment. Beer cans, receipts, scraps of paper, wire, matchbooks, bits of n.d. metal bulge out onto Jake's lap. Jake sorts through the refuse and locates a Marlboro cigarette box, the seams of which have been torn and separated to flatten the box into a writing surface. It is covered with crude ink scrawlings.

JAKE

What's this?

ELWOOD

(smiling)

It's the last known address of  
Bones Malone and Blue Lou Marini.

Jake lights a cigarette.

JAKE

The Lord works in mysterious ways.

CUT TO

137 EXT. CICERO TRIPLEX - DAY

137

"The Peter Gunn Theme" comes in hard as the Bluesmobile rumbles unobtrusively down the street and comes to a halt, double parking in front of a late sixties pink triplex. Jake and Elwood get out of the car and hustle Webb/Morgan style up to the front door.

CUT TO

138 EXT. TRIPLEX - WIDE SHOT

138

Jake and Elwood stand rigidly at either side of the front door, an outer aluminum one graced with painted bullrushes. Jake hammers on the glass with the back of his knuckles. Jake and Elwood wait grimly. The inner door opens. MRS. TARANTINO, an elderly, darkly-handsome woman dressed for mourning peeks inquisitively through the glass.

ELWOOD

(with a hint  
of Jack Webb)

May we come in, ma'am?

The lady admits them.

139 INT. TRIPLEX HALLWAY - DAY

139

Jerry Vale sings Italian love songs through a phonograph o.s.

CONTINUED

139 CONTINUED

139

The hall abounds in modern American porcelain sculpture.  
Jake reads off the torn-up cigarette pack.

JAKE

Mrs...Taranto...?

MRS. TARANTINO

Tarantino....

JAKE

Ma'am, do you have a Mr. Thomas  
Malone and a Mr. Louis Marini  
living here?

MRS. TARANTINO

No. They moved out a long time ago.  
I don't take any more boarders...  
not for a long time.

CUT TO

140 WOMAN'S P.O.V.

140

Jake and Elwood in their suits, glasses and hats, with the  
Bluesmobile in the b.g. outside.

JAKE

Did they leave a forwarding address,  
a phone number...?

ELWOOD

Did they live quietly...what were  
their personal habits?

MRS. TARANTINO

They were good boys, but they made  
a lot of racket at night. Are you  
the police?

ELWOOD

No, ma'am, we're musicians.

"The Peter Gunn Theme" comes up hard.

CUT TO

141 INT. BLUESMOBILE - STATIONARY - IN FRONT OF TRIPLEX - DAY

141

Elwood has started the car when Mrs. Tarantino comes running  
up.

CONTINUED

141 CONTINUED

141

MRS. TARANTINO

Oh Mr. Man!

ELWOOD

Yes, ma'am?

MRS. TARANTINO

They leave this card. Maybe it  
help you.

Elwood takes the card.

CUT TO

142 INSERT ELWOOD'S P.O.V. - CARD - DAY

142

DISCO

POLKA

PAUL

And

THE PLUSHTONES

PARTIES

WEDDINGS

Call Paul:

(514) 565-7000

Rm. 302

"The Peter Gunn Theme" comes in hard.

DISSOLVE TC

143 EXT. RAMADA INN - NIGHT - WIDE SHOT

143

A Ramada Inn that is buried under expressway ramps. In the parking lot there is a pole with a sign lit up on it next to the freeway: WELCOME EXTERMINATORS - DANCING - PAUL AND THE PLUSHTONES. The Bluesmobile pulls into the parking lot. Jake and Elwood get out and enter the Ramada Inn.

144 INT. RAMADA INN COCKTAIL LOUNGE

144

A small Mediterranean-decor lounge -- a tacky place with tacky waitresses. Jake and Elwood enter and sit at a table in the back. The room is sparsely populated. A stage with orange curtains is set up at the end of the lounge. A five-piece band is playing in front of Fender speakers and amplifiers, all covered in orange shag upholstery. The group is playing an up-tempo, percussive version of "Di mi, Quando, Quando, Quando." The band members all wear ruffled shirts, bow ties, and burgandy tuxes. They are Paul "The Shiv" Shaffer at the organ, Donald "Duck" Dunn on the bass guitar, Steve "Getdwa" Jordan on drums, Lou "Blue Lou" Marini, Tom "Bones" Malone on horns and Steve "The Colonel" Cropper on guitar. Paul "The Shiv" Shaffer is singing the lyrics in Italian. His heart is in the song.

145 JAKE AND ELWOOD 145  
They exchange pained looks.

146 **STAGE** 146  
The band finishes up the song; the audience applauds politely.

PAUL  
(soothingly)  
Thank you, thank you. You're marvelous, marvelous!! I'm Paul and these are the Plushtones -- Duck, The Colonel, Getdwa, Bones, and Blue Lou. To those of you who are here with us for the first time, we extend a very warm welcome, this is the Armada Room of Indiana's newest Ramada Inn here at Exit 128 of the Tollway. There...you know where we are, who we are and who we love to see, you ...so please come back anytime... after six p.m. weekdays and seven p.m. weekends. From Paul and the Plush-tones...here's how we feel about you....

The band breaks into a loud, symphonic rendering of "You Light Up My Life". Paul sings two verses. The instruments build to a crescendo.

147 WIDE SHOT - LOUNGE 147  
The stage lights go out. The audience applauds politely. Cash registers bang into action. The waitresses move in to serve. Jake and Elwood get up and make their way to the stage.

JAKE  
Hello, boys.

Paul looks up and sees Jake. He laughs. The other band members don't look very happy to see either Jake or Elwood.

PAUL  
Ho! Ha! Haa! You mad men, I don't believe it. Jake, you monster...Ha! Incredible! Ha! I love ya, you maniac! What are you doing out so early? I thought they gave you five years.

CONTINUED

147 CONTINUED

147

JAKE

Parole. Good behavior.

PAUL

Ho! Good behavior...you party animal, I love ya. Amazing! How's your brother? I'm asking you because I know he can't answer that. He never talks... he's a robot...you never talk, do you, Elwood?

ELWOOD

No, I guess not.

PAUL

Ha! Ho! I say, 'You never talk, do you?' Then he says, 'No!' I love you guys, you're maniacs. I love ya!

The other members of the band eye Jake and Elwood with open hostility.

ELWOOD

(to band)

Nice to see you guys.

Paul steps on stage, grabs a microphone.

PAUL

Ladies and gentlemen...excuse me. Two very dear, very close, very old friends of mine just dropped in. I once had the privilege of arranging their music and playing in their band. In fact, all of the Plushtones were once part of their band. Who here remembers The Blues Brothers!?!

There is no response from the audience.

PAUL

(undaunted)

Jake and Elwood!! Get up here, you maniacs. Come on up here.

CONTINUED

147 CONTINUED - 2

147

Jake and Elwood mount the stage and stand politely, their hands clasped in front of them.

148 STAGE - WIDE SHOT

148

Paul leans in to listen as Jake whispers something in his ear. Paul sits at his keyboard. Jake and Elwood each pick up mikes. They all perform a soft harmony rendition of the Buckingham's "Kind Of A Drag". It's up, mellow, bright and perfect for the Armada Room. They wind up. The audience loves it.

PAUL

Beautiful. Thank you. One day you play a gig with these guys, the next day they're out cultivating their criminal records...that's the kind of maniacs I have for friends. I'll be back with the Plushtones for the Armada Room's two hour Disco Swing Party after this short break...thank you!

CUT TO

149 INT. RAMADA LOUNGE - PAUL'S TABLE - NIGHT - JAKE &amp; ELWOOD

149

They are sitting at Paul's table with the rest of the band. Jake and Elwood exchange polite handshakes with the band.

JAKE

Hey, Blue Lou...Getdwa...Bones...  
Hi, Duck, Colonel.

DUCK

Hello, Jake.

GETDWA

Hey, man. Aren't you out too early  
...I thought they gave you five  
years.

JAKE

Yeah, thanks for all your kind and  
thoughtful gifts...the letters,  
the visits....

LOU

Come on, man, you know hospitals

CONTINUED

149 CONTINUED

149

LOU (Cont'd)  
and prisons bring us down...you understand.

PAUL  
Liz, get over here, you slinky dame.

LIZ, the waitress, joins them.

PAUL  
Beautiful. Bring us a bottle of bar whiskey and seven shot glasses....

GETDWA  
So, Jake, you're out. You're free ...you're rehabilitated...what's next? What's happening? What are you gonna do? Ya got the money you owe us?

JAKE  
We're putting the band back together.

PAUL  
Ha! You monster, how? Forget it. It's not possible.

COLONEL  
Really, man. You still owe us our wages from the last gig.

JAKE  
Come on, you guys, this is different.

ELWOOD  
This time we're on a mission from God.

BONES  
Hmmm. Is God arranging for the bread you owe us?

JAKE  
All right, so I owe you a few nights' wages. So what? I tried to make good on it.

GETDWA  
Yeah, one time you spent our money on a case of wine for yourself.

CONTINUED

149 CONTINUED - 2

149

DUCK

All right, ease up. First of all, the truth is Jake got locked in jail for sticking up a gas station to pay us.

COLONEL

He did?

BONES

What?

ELWOOD

Yep. We did it to pay the band's room service bill from that gig in Coal City.

LOU

You did!?

DUCK

I believe he did! So just ease up on poor old Jake.

JAKE

You guys like it here? Oh! This is a class place! Paul and the Plushtones. You were the backbone, the nerve center of a great rhythm and blues band. You can make it live and breathe and jump again.

ELWOOD

We were the best.

JAKE

Listen, pal. Who here at this table can honestly say that they have ever played as fine as they did with us or have it feel as good as it did when you were a Blues Brother? 'Paul and the Plushtones'. Look at yourselves in those candyass monkey suits! I thought I had it bad in Joliet.

GETDWA

At least we got a change in clothes, sucker. You're wearing the same suit you had on three years ago.

CONTINUED

The band laughs.

DUCK

He ain't lying though, we had a band powerful enough to turn goat piss into gasoline.

LOU

There's absolutely no way. We'll never get Mr. Fabulous!

JAKE

Yeah! Where is he?

GETDWA

Forget it. Mr. Fabulous is the top maitre d' at the Belle Cuisine Restaurant. He's drawing three hundred bucks a week.

BONES

And Matt Murphy got married.

JAKE

Where is Matt 'Guitar' Murphy?

BONES

Dig it. He opened up a soul food restaurant with his old lady on Maxwell Street.

JAKE

Don't worry about Matt and Mr. Fabulous.

BONES

How are you going to get Matt and Mr. Fabulous out of them high paying gigs?

ELWOOD

The Lord will show us a way.

JAKE

(slowly smiles)  
God and I have an understanding.

CONTINUED

149 CONTINUED - 4

149

"The Peter Gunn Theme" comes in.

CUT TO

150 EXT. SIDEWALK CAFE/RESTAURANT - NIGHT

150

Reproduction antique gas lights illuminate diners outside an old restored brick house. A reproduction antique gilt sign hangs above the doorway: LA BELLE CUISINE DE HELENE.

CUT TO

151 INT. RESTAURANT

151

Quiet, formal, elegant. The Maitre d' assists in seating a straight, well-to-do Mom, DAD and their children, a boy of eight and two daughters in their twenties. The Maitre d' is Alan "Mr. Fabulous" Rubin. He gracefully holds a chair for Mom. A look from Mom as he places her chair beneath her betrays a trace of his magnetism to women.

AL

Might I say, sir, that you have a lovely family, and although I'm sure the waiters we have assigned to serve you this evening are more than competent, I urge you to summon me if I can be of any assistance, in any capacity, please.

DAD

Well, thank you. How about some menus?

152 WIDE SHOT

152

Al nods his head sharply. A very gay, young man in crisp, white shirt and apron glides over to the table and begins handing out menus.

AL

This is Kent. I concur with his selections this evening. We serve

CONTINUED

152 CONTINUED

152

AL (Cont'd)  
an excellent Vichyssoise, not too  
salty, not too creamy, made with  
leeks.

CUT TO

153 EXT. RESTAURANT - NIGHT

153

"The Peter Gunn Theme" comes in hard as the Bluesmobile  
rumbles up and parks.

CUT TO

154 INT. RESTAURANT - NIGHT

154

Al is at his reservation podium writing in his book, talking  
on the phone.

AL

Mainly French cuisine...no, sir...  
Mayor Daley no longer dines here...  
he's dead, sir.

Jake and Elwood enter and lean on Al's podium.

AL

...an excellent wine cellar.

Al sees Jake; he is stunned.

AL

...private dining rooms are avail-  
able...oh no...I thought it was sup-  
posed to be five years...didn't you  
get five years?...no, sir...not you  
...and your name, sir?...Rizzolo...  
for eight at eleven-thirty, thank  
you.

JAKE

Mr. Fabulous! You look younger  
than ever, how marvelous it is to  
see you....

AL

Wait, you guys can't come in here....

JAKE

Nonsense, my dear fellow, my brother  
and I have come to dine...to cele-  
brate my early release from the ser-  
vice of the state.

CONTINUED

154 CONTINUED

154

AL

Wait. Let's talk outside...let's have a cup of coffee outside.

JAKE

Why, heavens no! We seek a full meal and all the compliments of the house. Come, Elwood, let us adjourn ourselves to the nearest table and overlook this establishment's board of fare.

The phone rings. Al picks it up.

AL

Good evening...Belle Cuisine de Helene...wait! Hey!

155 JAKE AND ELWOOD

155

as they cruise past Rubin to a table near Mom, Dad, and the family.

156 JAKE AND ELWOOD'S TABLE

156

The family sits in the b.g. Jake and Elwood settle comfortably at the table, tuck their napkins into their shirts.

157 AL

157

He is showing two elderly couples to a table.

158 JAKE

158

He inserts his fingers into his mouth and whistles shrilly for a waiter.

159 INT. RESTAURANT - WIDE SHOT

159

The customers glance in Jake's direction. A Waiter hustles over to the table.

160 JAKE AND ELWOOD

160

JAKE

Bring us a bottle of your finest champagne, five shrimp cocktails and a double order of white toast for my brother.

161 AL 161

He assists in seating one of the elderly ladies. He looks nervously over at Jake and Elwood.

CUT TO

162 AL'S P.O.V. - JAKE AND ELWOOD 162

He sees Jake talking and gesturing to the Waiter.

CUT TO

163 AL 163

He gasps and hustles over to Jake and Elwood.

AL

Excuse me....

CUT TO

164 JAKE AND ELWOOD'S TABLE 164

Mom, Dad, and the family in the b.g.

WAITER

We have a Roger Steuben, Blue Label at thirty-eight dollars or ---

JAKE

That'll be fine, pal.

The Waiter leaves. Al leans in to whisper to Jake and Elwood.

AL

Hey, c'mon, seriously, you guys, the food here is really expensive ...the soup is fucking ten dollars ...c'mon, let's go outside...I'll buy you a cup of coffee.

JAKE

(intense)

We're putting the band back together.

AL

Forget it. No way.

ELWOOD

We're on a mission from God.

CONTINUED

164 CONTINUED

164

The Waiter returns and starts setting down the five shrimp cocktails.

AL

Hold it, hold it...what is this?

In the b.g. Dad motions for Al.

DAD

Sir...waiter...sir....

Al walks over to his table.

AL

Yes, sir. How are your salads?

DAD

The salads are fine...it's just that...we...we'd like to move to another table...away from these two gentlemen.

He indicates Jake and Elwood. Al looks back at them.

165 AL'S P.O.V. - JAKE AND ELWOOD

165

The Waiter is uncorking the bottle of champagne as Jake tosses a shrimp into Elwood's mouth.

166 AL

166

is very concerned.

AL

Why? Have they been disturbing you?

DAD

No...it's just that...well...  
frankly...they're offensive...  
smelling...I mean...they smell bad.

167 AL'S P.O.V. - JAKE AND ELWOOD

167

as they clink their glasses in an elegant toast.

168 INT. RESTAURANT - WIDE SHOT

168

A group of pin-striped businessmen enter and wait at the reservation podium.

CONTINUED

168 CONTINUED

168

AL

Excuse me, sir, I'll see if I can locate another table for you.

He leaves to greet the new customers.

169 ANGLE - JAKE AND FAMILY

169

Jake slides over and growls at Dad through a mouthful of shrimp.

JAKE

How much for the little boy...the women...how much for the women?

DAD

What...?

JAKE

Your women...I want to buy your women...the boy...your two daughters...sell them to me...sell me your children....

DAD

Waiter...sir...please...waiter!

170 JAKE AND ELWOOD

170

Al returns to their table.

AL

(pleading)

Hey, cut it out. The manager is going to ask me to call the cops.

JAKE

Al, would you do that to me?

ELWOOD

He just got out...he's on parole... you can't call the cops on him, man.

JAKE

(emphatically)

We're putting the band back together.

AL

I said no -- absolutely not!

CONTINUED

170 CONTINUED

170

Jake growls at Dad.

JAKE

You! How much for your wife?

AL

I can't! I don't play anymore.

JAKE

We're putting the band back together.  
We need you. We need your horn.

AL

I can't. I really can't.

ELWOOD

We got everybody else except Matt  
'Guitar' Murphy and we're getting  
him next.

AL

Forget it. No way.

Jake lets out an enormous belch. The entire restaurant is now watching with horror. Elwood eats an entire loaf of white bread.

JAKE

If you say no, Elwood and I will  
come here for breakfast, lunch, and  
dinner every day of the week.

AL

Okay, okay, I'll play...You got me!

DAD

Sir...sir....

171 INT. RESTAURANT - WIDE - JAKE AND ELWOOD

171

get up and quickly leave the restaurant. Al holds up the  
bottle of champagne and shakes it...it is empty.

172 EXT. SIDEWALK CAFE - STREET - WIDE

172

A Chicago City Police car is parked behind the Bluesmobile.

CONTINUED

172 CONTINUED

172

An officer is placing a parking ticket on the windshield.  
Jake and Elwood come out of the restaurant to the Bluesmobile.

173 ANGLE ON ELWOOD AND COP

173

Elwood opens the car door, scoops the ticket off the windshield  
and slips the cop some one dollar bills.

ELWOOD

Thank you...thank you very much...  
officer...thank you...and good night.

"The Peter Gunn Theme" comes in hard as the Bluesmobile makes  
a radical U-turn into traffic. Three cars have to swerve to  
avoid hitting the Bluesmobile. Two crash into parked cars,  
the third demolishes the officer's parked motorcycle.

DISSOLVE TO

174 EXT. INTERSECTION AT NAZI BRIDGE - DAY - THE BLUESMOBILE

174

is stuck in a line of cars halted by police officers in front  
of a high bridge. An angry crowd of demonstrators can be  
seen in the distance, people yelling and making threatening  
gestures with fists. Jake calls one of the officers over to  
the car.

JAKE

What's going on?

OFFICER

Aw, those bums won their court case  
and they're marching today.

JAKE

What bums?

OFFICER

The American Nazi Party.

ELWOOD

(knowingly)  
Illinois Nazis.

175 EXT. BLUESMOBILE

175

Goosestepping across the intersection ahead is a full contingent

CONTINUED

175 CONTINUED

175

of flag-bearing Brown Shirts in jackboots and armbands. They are marching on the very high bridge.

JAKE

I hate Illinois Nazis!

176 EXT. INTERSECTION - WIDE - THE POLICE OFFICER

176

turns to watch the march. Elwood puts his foot firmly on the gas pedal. The Bluesmobile roars on towards the marching Nazis.

CUT TO

177 MARCH LEADER

177

A Black Shirt, lean, and ugly.

BLACK SHIRT

Hey Gruppenfeuhrer...gruppenfeuhrer.

A bull-necked Brown Shirt runs over to him.

BROWN SHIRT

Yes, sir.

BLACK SHIRT

Look at that car.

CUT TO

178 BLACK SHIRT'S P.O.V. - THE BLUESMOBILE

178

is heading right towards them.

BROWN SHIRT

Yes, sir?

BLACK SHIRT

What do you think he's trying to accomplish?

BROWN SHIRT

Don't know, sir.

BLACK SHIRT

One thing's for damned sure, he's not gonna disrupt our parade.

CONTINUED

178 CONTINUED

178

The Bluesmobile bears down on the Nazis.

BLACK SHIRT  
(barks command)  
Attention!

The soldiers snap to attention.

BLACK SHIRT  
We'll show those nigger-loving Jews  
and their simpering Catholic friends  
what the American Nazi Party stands  
for. We will hold our ground!  
Nothing will move us!

The Bluesmobile is now right upon them and all of the Nazis  
run for their lives, leaping over the side of the high bridge,  
landing in the muck below.

CUT TO

179 INT. BLUESMOBILE

179

Elwood straightens his tie.

CUT TO

180 BOTTOM OF BRIDGE

180

The Nazis are all splashing around in disarray. The Black Shirt  
stands furiously.

BLACK SHIRT  
Gruppenfeuhrer!

The Brown Shirt, looking much worse for the wear, splashes over  
to him.

BROWN SHIRT  
Yes, sir!

BLACK SHIRT  
Get that car's license plate number.  
We're gonna kill that son-of-a-bitch.

CUT TO

181 EXTREME CLOSEUP

181

of the Bluesmobile's rear license plate. "The Peter Gunn  
Theme" comes in hard. The plate pulls away from us as the  
Bluesmobile zooms down the highway.

182 EXT. MAXWELL STREET - DAY

182

Music: Boom, boom.

The Bluesmobile cruises down the famous street. We see the open-air market places of automobile parts; crazy merchandise -- a real street festival. The Bluesmobile pulls up and parks where two old black men are playing guitars hooked up to small amps right on the sidewalk. Jake and Elwood exit the Bluesmobile and stand with the crowd listening.

182-A EXT. MAXWELL STREET

182-A

JAKE

Street Slim and Baby Boy Red...  
still playing Maxwell Street.

The two black men finish the tune.

OLD BLACK MAN #1

Thank you, that was the 'boogie',  
which I wrote.

OLD BLACK MAN #2

You're lying if you say that 'cause  
the first boogie I ever heard come  
offa my mother's church organ and  
after that offa Pinetop Perkins'  
piano and offa Tampa Red's guitar.  
You're lyin'.

OLD BLACK MAN #1

You callin' me a liar?

OLD BLACK MAN #2

Yes sir.

The two men begin to argue in earnest as Jake and Elwood waik past them to....

183 EXT. SOUL FOOD CAFE

183

A large neon sign flashes "SOUL FOOD CAFE" erratically. The place was obviously once a very snazzy diner and has gone through considerable wear and tear over the years. Hand-painted signs on the walls advertise the menu. It's one of those places that looks funky and you can almost taste how good the ribs are when you drive by.

CUT TO

184 INT. SOUL FOOD CAFE

184

The restaurant is manned by one WAITRESS (Aretha Franklin), one Dishwasher (TOM SCOTT) and the Cook, a big, handsome, black man with a powerful build, (MATT "GUITAR" MURPHY). The place is fairly busy with 7 or 8 customers. At the counter sit three women. Matt is in the back cooking, Tom Scott is in the back washing dishes. Jake and Flwood enter, size up the place, and sit at the counter. The Waitress approaches them.

WAITRESS

Can I help you boys?

ELWOOD

Got any white bread?

WAITRESS

Yes.

ELWOOD

I'd like some toasted white bread, please.

WAITRESS

You want some butter or jam on that toast, honey?

ELWOOD

No, ma'am, dry.

JAKE

You got any fried chicken?

WAITRESS

Best damned chicken in the state.

JAKE

Bring me four fried chickens and a Coke.

WAITRESS

You want chicken wings or chicken legs?

JAKE

I want four fried chickens and a coke.

ELWOOD

And some dry white toast, please.

CONTINUED

184 CONTINUED

184

The Waitress looks at them as if they're crazy, but shakes her head resigned.

WAITRESS

You want anything to drink, honey?

ELWOOD

No, ma'am.

JAKE

A Coke.

WAITRESS

And four fried chickens -- I know, I know. It'll be up in a minute.

She goes back into the kitchen.

185 INT. KITCHEN

185

WAITRESS

We got two honkies out there dressed like Hasidic diamond merchants.

MATT

Say what?

WAITRESS

They look like they're from the CIA or something.

We can see on Matt's face that there's a glimmer of recognition in her description of Jake and Elwood.

MATT

What'd they want to eat?

WAITRESS

The tall one wants white bread toast with nothing on it.

MATT

(whispers)

Elwood....

WAITRESS

And the other one wants four whole fried chickens and a Coke.

CONTINUED

185 CONTINUED

185

MATT

(aloud)

...and Jake! Shit, the Blues  
Brothers!

Matt rushes out from behind the kitchen stove into the  
restaurant.

186 INT. RESTAURANT

186

Jake and Elwood stand on seeing Matt and the three clap hands  
warmly.

MATT

Jake, Elwood, how you doin'!?  
How was Joliet?

JAKE

It's bad. On Thursday nights  
they serve a wicked pepper steak.

MATT

Can't be as bad as the cabbage  
rolls at the Terre Haute Federal  
Pen.

ELWOOD

Or that oatmeal at the Cook County  
slammer.

MATT

They're all pretty bad.

JAKE

So are you, man and that's why  
we need you. Elwood and me, we're  
putting the band back together.

The Waitress has come out from the Kitchen and is watching  
this scene warily.

MATT

Oh man, don't talk that way around  
here. My old lady, she'd kill me.

Elwood sees the Waitress.

CONTINUED

186 CONTINUED

186

ELWOOD

Ma'am, you have to understand.  
This is bigger than any domestic  
problems you might be experiencing.

WAITRESS

(starting to  
get pissed)

Matt, what the hell's he talking  
about?

MATT

Don't get riled, sugar....

WAITRESS

Don't you, 'don't get riled, sugar'  
me! You're not going back on the  
road. You're not playing in no  
two-bit sleazy dives any more.  
You're living with me now. You're  
not going to go sliding around with  
your white hoodlum friends!

MATT

But, sugar, this is Jake and Elwood,  
the Blues Brothers!

WAITRESS

The Blues Brothers! Shit, they  
still owe you money!

JAKE

Ma'am, would it make you feel  
better if you knew that what  
we're asking Matt to do here is  
a holy thing?

ELWOOD

You see, we're on a mission from  
God.

This really pisses the Waitress off.

WAITRESS

Don't you blaspheme in her! This  
is my restaurant and this is my  
man and you two are just gonna walk  
out that door without your dry  
white toast and your four chickens  
and without Matt 'Guitar' Murphy!

CONTINUED

186 CONTINUED - 2

186

Now Matt's starting to get angry.

MATT

Now you listen to me! I love you,  
but I'm the man and you are the  
woman and I'll make the decisions  
concerning my life.

Now the Waitress is really angry.

WAITRESS

You better think about what you're  
saying! You better think about the  
consequences of your actions!

MATT

(exasperated)

Oh hush up, bitch.

With that, the Waitress turns on her heels and launches into a spirited rendition of "Think", ("You better think, think about what you're trying to do to me, think, think, think before you let yourself go free. I ain't no psychiatrist, I ain't no doctor with degree, but I don't need no I.Q. to see what you're doing to me.") At the proper moment in the song, the Dishwasher reaches under the counter and comes up with a saxophone on which he plays the solo break. The women at the counter become the Waitress' chorus and the soul food diner becomes a Motown spectacular with everyone including Jake and Elwood involved in the choreography.

When she's finished singing, there is silence as the Waitress and Matt stare at one another. Finally Matt makes his decision. He takes off his apron, puts it on the counter, reaches behind the counter and brings out a guitar case. Matt turns to Jake and Elwood....

MATT

Let's go.

Matt exits followed quickly by The Blues Brothers. The Dishwasher stands torn. He wants to go with Matt, Jake and Elwood, but feels loyalty to the Waitress. Finally the Waitress turns to him and says:

WAITRESS

(annoyed)

Well? Go ahead, dammit....

Joyfully, Tom Scott, still clinging to his sax, runs out of the restaurant. The Waitress looks around at the other diners

CONTINUED

186 CONTINUED - 3

186

who quickly look down and pretend to be busy eating. She composes herself and begins to clear some dishes from the counter.

WAITRESS

Sit!

CUT TO

187 EXT. SOUL FOOD CAFE

187

The Bluesmobile, with Jake and Elwood in the front seat and Matt and Tom in the back, takes off. "The Peter Gunn Theme" comes in hard.

CUT TO

188 EXT. CURL UP AND DYE BEAUTY SALON

188

A little storefront with a brightly lit red and blue neon sign in the window: CURL UP AND DYE BEAUTY SALON. The red Grand Prix is parked in front.

189 INT. BEAUTY SALON

189

It's closed, empty, except for the Mystery Woman who sits in a swivel chair at the counter. She is pouring over some books and pictures.

190 HER P.O.V. - CLOSEUP - PICTURE

190

It's a photo of her and Jake in front of an old house. We can see that she has just lacquered the fingernails on her left hand bright red. She puts a heavy book on the table. She opens the book.

191 CLOSEUP - THE BOOK

She opens the flyleaf. U.S. ARMY MATERIAL COMMAND COMBAT ORDINANCE PUBLICATION '00 FLAME THROWER. She carefully opens a bottle of red nail polish and begins to study the book as she paints the fingernails on her right hand.

CUT TO

192  
thru  
207

OMITTED

192  
thru  
207

207-A EXT. CHICAGO CITY STREET - DAY

207-A

"The Peter Gunn Theme" blares as the Bluesmobile cruises down the city street. It is closely followed by a big purple Cadillac. On the side of the Caddy was painted very elaborately,

CONTINUED

207-A CONTINUED

207-A

"Paul and the Plushtones". A large spray-painted "X" crosses out the Paul and the Plushtones logo and "The Blues Brothers Band" has been written on both sides and trunk of the car. The Blues Brothers band is crammed into the Caddy - Paul is driving.

DISSOLVE TO

208 EXT. RAY'S MUSIC EXCHANGE - DAY

The Bluesmobile and Cadillac pull up in front of a big shop on South State Street. A tremendous sign proclaims: RAY'S MUSIC EXCHANGE - RADIO - TV - APPLIANCES. The entire band gets out of their cars.

CUT TO

209 INT. RAY'S MUSIC EXCHANGE

209

The place is jammed with boxes of merchandise. The walls have all kinds of musical instruments hanging off them from horns to drum kits. Amplifiers are stacked on high. At the back of the store is a counter enclosed in wire mesh. Paul walks up to an electric organ and begins playing Jimmy Smith riffs. The Colonel takes an electric guitar from a rack and plugs it in. He begins gradually chording Chuck Berry progressions. Getdwa picks up two sticks and begins fooling around with the drums. Other members check out horns. The band begins to jam. There is a sound of bolts snapping, locks springing free. A large section of the counter's mesh slides up and RAY (Ray Charles) appears.

RAY

Pardon me...but we do have a strict policy concerning the handling of the instruments...an employee of Ray's Music Exchange must be present. Now, can I help you?

Jake and Paul leave the instruments and walk to the counter.

JAKE

Ray, it's me -- Joliet Jake. I once rented column speakers from you for my band, The Blues Brothers.

PAUL

(a big smile)

Hey, Ray, it's me, Paul...of Paul and the Plushtones. Remember me? I bought three Fender amps.

CONTINUED

209 CONTINUED

209

RAY

We sell a lot of amplifiers.

PAUL

Not like these. They were beautiful, upholstered in thick orange shag.

RAY

Right, right. I remember. I'll buy them back, three-fifty apiece....

PAUL

(shocked)

Three-fifty!? I paid eight hundred apiece not six months ago!

RAY

(smiling)

We must remember depreciation.

JAKE

Ray, we're here to buy stuff. We need a piano, mikes, amps, the works.

Ray disappears from behind his counter. There is the sound of bolts snapping o.s. Ray comes out from behind the mesh cage. A YOUNG BOY of 16 or 17 has entered the shop during this. The boy is slowly reaching for a Fender guitar, his fingers close around the neck softly. He has it off the wall and is on his way out the door when Ray suddenly whips out a .45 automatic and fires three times. The slugs hit the wall an inch away from the boy's head.

RAY

Just put it back, son.

The boy, terrified, replaces the guitar.

RAY

Now go on, git!

The boy runs for his life. Ray puts the gun back.

RAY

(muttering)

Boy that young going bad, it breaks by heart.

PAUL

Tell me about this electric piano, Ray.

RAY

You have a good eye, my man. That's the best in the city of Chicago.

CONTINUED

209 CONTINUED - 2

209

JAKE

How much?

RAY

Two thousand bucks, it's yours --  
carry it out. I'll throw the black  
keys in for free.

JAKE

Two thousand for that chunk of  
shit...come on, Ray....

Paul tickles the keyboard. He pumps it.

PAUL

Really, Ray. It's used...there's  
no action left in this keyboard.

Ray politely moves Paul away from the piano.

RAY

Ex...excuse me...there is nothing  
wrong with the action in this piano.

Ray sits down and plays his version of the Du-Tones' classic,  
"Shake A Tail Feather". The band picks up instruments and  
jam on "Shake A Tail Feather" with Ray, Jake, and Elwood on  
vocals.

210 EXT. RAY'S - DAY

210

Traffic slows and the pedestrians on the sidewalk turn and  
crane their necks as the joyful music pours out from Ray's  
shop.

CUT TO

211 EXT. RAY'S SHOP

211

People begin gathering at the door and gradually start  
filtering inside.

CUT TO

212 INT. RAY'S SHOP - DAY

212

The place becomes packed and the rousing rendition of "Shake  
A Tail Feather" is in full throttle. The number winds up,  
ends, and everyone is happy. Jakes turns coolly to Ray.

JAKE

Okay, man. We'll takes these axes.

Jake puts his arm around Ray's shoulder.

CONTINUED

212 CONTINUED

212

RAY

And as usual, I gotta take an  
I.O.U.

"The Peter Gunn Theme" comes in hard and carries us through  
the....

CUT TO

213 EXT. HIGHWAY - NIGHT

213

The Bluesmobile zooms down the road with the Cadillac right  
behind it. The Cadillac is now driven by the Colonel.  
Paul, Bones, Mr. Fabulous, and Tom Scott are in the Blues-  
mobile.

CUT TO

214 INT. BLUESMOBILE - MOVING - HIGHWAY - NIGHT

214

JAKE

(to Elwood)

So I said I'd get us some instru-  
ments and amps and I did, didn't  
I?

ELWOOD

Yap!

AL

Oh, Jake? I have one question --  
where's our first gig?

PAUL

Yeah! We're aching to swing. What  
spot have you lined up tonight,  
Jake?

TOM

Yeah, is it a big room...a bar...  
a dance?

PAUL

We want to groove.

BONES

Yeah!

JAKE

Look we got a gig. Just relax.  
All right? Elwood, pull over.  
I've gotta make a phone call.

214-A EXT. HIGHWAY - HOWARD JOHNSON'S - NIGHT

214-A

The Bluesmobile and the Cadillac pull off the road into the parking lot of a Howard Johnson.

JAKE

You guys get yourself a bite to eat.  
I've got to make a phone call.

MR. FABULOUS

Does this phone call concern our  
first gig, Jake?

JAKE

Have I ever lied to you?

Mr. Fabulous doesn't even bother to answer that one. He and the rest of the band go in the restaurant leaving Jake and Elwood by the cars.

ELWOOD

What are we gonna do, Jake? We  
don't got no gig.

JAKE

How much money you got?

Elwood reaches into his pocket and comes out with one coin.

ELWOOD

I got a dime, Jake.

JAKE

Well that's enough for a phone  
call. Come on.

Jake and Elwood walk over to the phone booth. It is behind the Ho-Jo kitchen door, next to the propane tank. Jake opens the door and Elwood tries to join him in the booth. There is a moment of awkwardness but the two manage to squeeze in together.

215 INT. PHONE BOOTH

215

Elwood and Jake stand pressed together in the phone booth, Jake's face in Elwood's chest.

JAKE

What are you doing, Elwood?

ELWOOD

You said we were gonna make a call.

CONTINUED

215 CONTINUED

215

JAKE

I said I was gonna make a call.

ELWOOD

Who you gonna call, Jake?

JAKE

Remember Maury Sline?

ELWOOD

Oh yeah, the booking agent. What about him?

JAKE

He got us some good showcases in the old days. He got us the Morgan Park, the Tick-Tock and I got him laid. He owes me.

Just then the red Pontiac Grand Prix screeches to a stop 30 feet from the phone booth. The Mystery Woman jumps out of the front seat carrying a U.S. Army Flame Thrower. She releases a 30-foot stream of fire at the phone booth. The flame engulfs the propane tanks causing a tremendous explosion which dislodges the phone booth and sends it hurtling intact across the parking lot. The rear of the Ho-Jo burns. The Mystery Woman retreats behind a stream of flame, jumps into the Pontiac and drives off.

216 PHONE BOOTH

216

on the other side of the parking lot on its side, scorched and twisted.

217 JAKE AND ELWOOD

217

They are crammed inside the mangled phone booth.

JAKE

Still got your dime?

DISSOLVE TO

218 INT. AMERICAN NAZI PARTY HEADQUARTERS - NIGHT

218

We find ourselves in an extremely tacky, fake-wood paneled office. There is a Formica desk, a plastic chair, and a

CONTINUED

218 CONTINUED

218

portrait of George Lincoln Rockwell in full dress. The Black Shirt sits behind the desk and Brown Shirt, now in civilian dress, stands in front of the desk.

BLACK SHIRT

What did you find out?

BROWN SHIRT

I called a friend at the Motor Vehicle Department. That license plate is like a rash all over the computer. The car belongs to a known traffic menace.

BLACK SHIRT

What's his name?

BROWN SHIRT

His name is Elwood Blues. He's got a record a mile long and he's Catholic.

BLACK SHIRT

Did you get his address?

BROWN SHIRT

Of course. 1060 North Addison.

BLACK SHIRT

Let's go.

CUT TO

219 EXT. WRIGLEY FIELD - NIGHT

219

The Nazis new fake-wood paneled station wagon pulls up at the gate where the sign reads WRIGLEY FIELD. The Brown Shirt is driving, the Black Shirt sits in the front, and four thugs sit in the back.

CUT TO

220 INT. NAZI STATION WAGON - NIGHT

220

BLACK SHIRT

Anyone with that kind of record is gonna make a mistake. I want all party members in the tri-state district to monitor the city, county and state police on their C.B.'s. Mr. Blues is gonna fuck up and when he does, he better pray the police get there before we do.

CUT TO

221 EXT. HIGHWAY - NIGHT

221

The Bluesmobile and the Cadillac continue down the road. Jake, for the first time, is looking a little worried. He is in the front seat and Mr. Fabulous, Paul and Tom Scott are still in the back. The other band members follow in the car behind.

222 INT. CADILLAC - MOVING - NIGHT

222

Colonel is driving. Duck sits in front.

COLONEL

What are they doing?? Are we just going to ride around in this boat all night?

DUCK

Jake swore we were heading down to play some place in the south.

BLUE LOU

Yeah, like where, man? Some place like Florida?

Getdwa lounges in the back seat.

GETDWA

Lies...lies...lies...The man is slipping us the hose...I say we give The Blues Brothers...one hour...that's all...just one hour.

223 INT. BLUESMOBILE - MOVING - NIGHT

223

MR. FABULOUS

All right, Jake. We've been in this car for four hours now. Where the hell is this place?

JAKE

(worried, scanning the horizon)

I told you it'd take a little while to get there.

CONTINUED

223 CONTINUED

223

PAUL

Yeah, what's the name of this place,  
Jake?

JAKE

(worried)

The name, uh...why, uh....

Jake looks up.

224 JAKE'S P.O.V. - EXT. BOB'S COUNTRY BUNKER - NIGHT

224

On the side of the road is a long, wide, one-story cinder block road house. A neon sign with a rocking cowboy hat flashes: BOB'S COUNTRY BUNKER. The parking lot is empty except for two pickups and a semi. At the entrance to the parking lot is a big marquee with plastic supermarket-type letters that read: TONIGHT ONLY - THE GOOD OLE BOYS.

225 INT. BLUESMOBILE

225

JAKE

(excitedly)

Bob's Country Bunker! Here we are!

ELWOOD

(under his breath)

Bob's Country Bunker?

225-A EXT. BOB'S COUNTRY BUNKER - NIGHT

225-A

The Bluesmobile and the Cadillac pull into the parking lot. The band members all get out and stretch.

MR. FABULOUS

Jake, the sign says, 'Tonight only,  
the Good Ole Boys.'

JAKE

Must be a mistake. The Blues Brothers -- It's supposed to read, 'Tonight only, The Blues Brothers' triumphant return.' You guys start unloading the stuff. Come on, Elwood.

226 INT. BOB'S - NIGHT

226

A long, dark space with black cinder-block walls and a bar in the front at which sit three men drinking beer. Other than the three patrons, the place is empty. Jake and Elwood go to the bar. CLAIRE, the owner's wife, approaches them.

227 BAR

227

CLAIRE

Now, what would you boys like? You thirsty or hungry? Are you just driving through? You want to see our supper menus? Like a beer or something hard? We make the state's best pepper steak.

JAKE

Well, ma'am, we'll probably end up sucking down a few beers later. We're going to be here all night. We're the band.

CLAIRE

You are? That's nice. I'll go get Bob.

Elwood stops her.

ELWOOD

What kind of music do you usually have here?

CLAIRE

Oh, we have both kinds -- country and western.

Claire goes off to get Bob.

ELWOOD

Jake, are you sure this is the place?

JAKE

Yeah, yeah. Sure, sure this is the place.

A tall husky man in a cowboy shirt approaches Jake and Elwood. He is big and a little scary. This is BOB, Claire's husband and the owner of the place.

CONTINUED

227 CONTINUED

227

BOB

You the Good Ole Boys?

JAKE

That's us. The rest of the band's out in the parking lot getting our stuff together.

Elwood looks at Jake amazed. He's about to speak, but Jake gives him a shot in the ribs with his elbow.

BOB

(shaking Jake's hand)

Well, it's nice to have you here. I'm Bob and this is my place.

JAKE

It's a beautiful place, Bob.

BOB

I guess you fellows will want to set up your steel guitars and stuff. Claire, turn on the stage lights.

The other members of the band come in carrying their instrument cases. Claire hits some switches beneath the bar.

CUT TO

228 INT. BOB'S DRINKING ROOM - NIGHT

228

Spotlights illuminate a stage at the rear of a sparse expansive beverage room filled with tables and booths. The stage consists of a slight elevated platform with a wire cage in front of it and bales of hay on either side. The band members walk towards the stage exchanging worried looks.

BLUE LOU

Chicken wire?

CUT TO

229 STAGE

229

From wall to wall across the apron there is a seven-foot-high fence of double chicken wire, held up by black 4' x 8's. At the base of the stage there is a bin on the floor. The band members group around.

CONTINUED

229 CONTINUED

229

MATT

What's the chicken wire for?

DUCK

Damn sure ain't for chickens.

JAKE

Hey, Bob, just for tonight, how about losin' the cage?

BOB

I really couldn't do that, boys. You see, that's all part of the fun here at the Country Bunker.

He laughs.

BOB

Hell, later on tonight, you'll be real glad that wire's there.

Jake turns to the band.

JAKE

Okay, let's set up for a sound check.

The band members disperse. Bob stops Bones.

BOB

I guess I'll give this to you. You're the tall one.

He hands Bones a piece of paper.

BONES

OK. What is it?

BOB

It's the list of songs you're gonna play tonight.

DISSOLVE TO

230 EXT. BOB'S COUNTRY BUNKER - THE PARKING LOT - NIGHT  
is now filled with pickups and semis.

230

CUT TO

231 INT. BOB'S COUNTRY BUNKER - PATRONS - NIGHT  
in peaked "name" hats, work boots, and vests cram the place.

231

CONTINUED

231 CONTINUED

231

There are two men for every woman and the women all have names like Lucille.

CUT TO

232 STAGE - THE BAND

232

is set up. Bones and Elwood confer.

ELWOOD

(reading list)

I don't think we know any of the songs on this list.

JAKE

That list doesn't mean anything. They're just requests. We'll do our regular set. Let's start with 'Down the Road Apiece.'

PAUL

'Down the Road Apiece'...one...two...three....

The band starts the Stones' "Down the Road Apiece."

ELWOOD

(into microphone)

Good evening, ladies and gentlemen. We're sure glad to be here in Kokomo tonight. We're The Good Ole Blues Brothers Band...Boys from Chicago. We hope you enjoy our show. I'm Elwood. This is my brother Jake.

Jake starts the vocal.

CUT TO

233 BAR - CLAIRE AND BOB

233

are pushing drinks. Bob looks up.

BOB

(disturbed)

That's not a Hank Williams number.

CUT TO

234 BOOTH

234

Four mean, weathered-looking patrons exchange looks. Two of

CONTINUED

234 CONTINUED 234

them are sitting with their backs to the stage. They twist around to look at the band.

PATRON

Eeeeeyushit whut're those damn  
freak pecker heads playin'?

CUT TO

235 BAR - BOB 235

leans over and hits a switch.

236 STAGE - THE LIGHTS 236

on stage go out. The band stops playing. The audience begins hurling bottles, cans, and ashtrays at the stage. They bounce off the chicken wire into the big bin on the floor.

237 STAGE - THE BAND 237

is in darkness and confused.

PAUL

Why did they turn out the lights?

GETDWA

Maybe they blew a fuse.

DUCK

No, we're in the dark on purpose.

JAKE

What?

DUCK

Jake, this isn't the Tick-Tock  
Lounge or the Paradise Ballroom.

JAKE

What do you mean?

TOM SCOTT

The owner wrote down the songs he  
wanted us to play on a piece of  
paper. We are not playing them.

CUT TO

238 JAKE

238

begins to understand. He turns towards the audience. They hurl bottles, ashtrays...Jake moves towards the audience clenching his fists.

MATT

Tranquilize yourself, boy. We are performers. We're here to perform, not to fight.

Elwood approaches Paul.

ELWOOD

Let's figure out something these people like...fast.

PAUL

I've got it. Do you remember the 'Theme From Rawhide'?

The band, with Paul leading at the piano, begins to play the "Theme From Rawhide". Elwood starts to sing.

ELWOOD

'Rollin', rollin', rollin'. Keep those doggies rollin'. Rawhide!'

JAKE

'Don't try to understand 'em. Just head 'em up and brand 'em. Soon we'll be ridin' far and wide. Rawhide!'

The lights come on as the audience responds to the country-flavored tune with gusto. Elwood and Jake begin to really get into the song.

239 OMITTED

239

240 INT. BOB'S COUNTRY BUNKER

240

Elwood and the band finish the "Theme From Rawhide" and are greeted with righteous applause and a barrage of glasses and ashtrays.

ELWOOD

Thank you. 'Theme From Rawhide'.  
Thank you.

Jake takes the microphone.

JAKE

Ladies and gentlemen, The Blues

CONTINUED

240 CONTINUED

240

JAKE (Cont'd)

Brothers Band would like to sing a favorite of mine and I hope a favorite of yours -- 'Mariah'. We sure hope you enjoy it.

PAUL

One...two...three....

Paul and the band members sing backup on "Mariah".

JAKE

'Away out here they got a name for wind and rain and fire....'

DISSOLVE TO

241  
thru  
246-A

OMITTED

241  
thru  
246-A

247 INT. BOB'S COUNTRY BUNKER - NIGHT

247

It is the end of the night. Many patrons are drunken casualties. The band does the last verse and chorus of "Sink the Bismarck." The audience stomps, applauds, and hurls objects.

JAKE

Thank you. 'Sink the Bismark'...a request tune by the late Johnny Horton.

The band vamps on "Rawhide".

JAKE

Well, folks, the time has come to call it a night. So do what you feel and keep both feet on the wheel. Until next time....

Jake sings.

JAKE

'Just head 'em up and brand 'em. Don't try to understand 'em. Soon we'll be restin' far and wide, Raaawhiide'.

They finish. The stage lights go out.

248 STAGE

248

JAKE

(to band)

Okay, let's get the hell out of here fast.

CONTINUED

The band immediately begins to break down the equipment. Bob comes up on stage as the place begins to clear out.

BOB

Shit, that combo of yours is good!  
Best bunch of songs we've had in  
the Country Bunker for a long time.

ELWOOD

Sorry we couldn't remember the  
'Wreck of the Old 97'.

BOB

Learn it for next time.

JAKE

Bob, about, uh, our money for  
tonight....

BOB

That's right...two hundred dollars.  
However, there is the matter of all  
that beer you guys drank.

ELWOOD

Oh, when we first came in, the bar  
lady never charged us for the first  
round. We figured beer was like com-  
plimentary...like...for the band, you  
know.

The camera takes in the hundreds of empty beer bottles on the stage. Bob laughs quietly.

BOB

Noo, noo.

JAKE

Oh, okay, well I'll just go out and  
take a collection from the boys.

BOB

I'd appreciate it.

Jake and Elwood go out....

CUT TO

248-A EXT. BOB'S COUNTRY BUNKER - PARKING LOT - NIGHT

248-A

...to the Caddy and the Bluesmobile where the band is assembled  
ready to go.

PAUL

Did you get the money?

CONTINUED

248-A CONTINUED

248-A

JAKE

He wants us to pay for the beer we drank.

There is a gasp from the band members.

TOM SCOTT

I'd say we poured down at least a couple hundred dollars worth of hops.

MR. FABULOUS

I should have known.

BLUE LOU

What do we do now, Jake?

JAKE

You guys go on ahead. We'll meet north of Lafayette in Battle Ground Park at the fork of the Tippecanoe and Wabash Rivers. Elwood and me, we'll stall 'em. Our next gig is gonna be dynamite, huge. You'll see.

The band members all crowd in the Cadillac with Paul driving.

GETDWA

One more chance, Jake. As far as I personally am concerned, you got one more chance.

The Cadillac pulls out onto the highway. Elwood puts his arm around Jake comfortingly.

ELWOOD

Don't worry, Jake. We got almost two days before the deadline. We'll get the five thousand bucks for the Penguin. God won't let us down.

JAKE

(muttering)

Yeah, yeah. Sure.

248-B INT. CADILLAC - MOVING - HIGHWAY NEAR BOB'S - NIGHT

248-B

Paul is driving with Matt, Bones, and Blue Lou in front. Getdwa, The Colonel, Duck, Al, and Tom Scott are in the back wedged among pieces of equipment.

PAUL

Good set guys. We slayed 'em. Real nice job on 'Mariah'.

CONTINUED

248-B CONTINUED

248-F

GETDWA

Real nice club, too.

AL

Oh, yeah...beautiful, beautiful spot.

MATT

Hey...I thought we were supposed to be the Blues Brothers again...but that sure wasn't the blues we were playing.

TOM

Yeah. When are we gonna play some blues?

BONES

Do any of you cats even know where the next gig is?

AL

Wait a minute...seriously now. What do you think? Can we expect to get paid for this tour or what?

TOM SCOTT

Or are we just making a free contribution to Joliet Jake's rehabilitation?

GETDWA

I say this trip is nowhere. I say we gotta quit.

PAUL

What?! Quit?! You'd better make up your minds! I'll have to call the Ramada Inn...talk to Mr. Rozzini... see if we can get our old gig back.

BLUE LOU

(heavily)

Back at the Armada Room.

There is a low moan from the former Plushtones.

COLONEL

Well I can't go back to the Armada Room. When I'm there I feel like a boll weevil in a baby's crib.

GETDWA

Okay, one more chance. I say we give the Blues Brothers one more chance.

DUCK

Why not? Hell if the shit fits, wear it.

248-C EXT. BOB'S COUNTRY BUNKER PARKING LOT - NIGHT

248-C

Jake is leaning with one hand on the side of the building peeing on the wall when he sees a deluxe, white Winnebago pull into the parking lot. Emblazoned on the side is a beautiful painting of a rearing Palomino and written in script painted like a rope in large gold letters, THE GOOD OLE BOYS. Underneath in smaller letters, DIRECT FROM NASHVILLE. Jake quickly finishes and runs over to the Winnebago just as the six members of The Good Ole Boys are getting out. They are dressed in resplendent rhinestone cowboy clothing. All wear snow-white cowboy hats and loads of diamond rings. These guys are clearly shitkickers.

JAKE

(officially)

Excuse me, gentlemen. Are you The Good Ole Boys?

TUCKER

Why yes, we are. I'm Tucker McElroy, lead vocal and driver of the Winnebago. We'd like to talk to you, son, but I'm afraid we're pretty late. So if you'll just....

Jake flashes his wallet quickly.

JAKE

I'm Jake Stein from the American Federation of Musicians, Local 200. I've been sent here to see if you gentlemen are carrying your permits.

TUCKER

Our what?

JAKE

Your union cards. May I see your cards, please?

TUCKER

Sheeit. We're very late, son. Step out of the way.

JAKE

Gentlemen, I don't want to have to get rough with you. May I see your cards, please?

Tucker puts his hand on Jake's shoulder threateningly. Jake stands firm.

JAKE

I don't think that would be wise, sir. I've got a number of law enforcement officers at my disposal for just that kind of behavior.

CONTINUED

248-C CONTINUED

248-C

JAKE (Cont'd)

Something we've come to expect from country western musicians.

TUCKER

You're gonna look mighty funny, Stein, trying to eat corn on the cob with no teeth.

JAKE

All right! That's it! You stand right here, mister. I'll be right back. I don't want you to move from this spot.

Jake turns and strides back to Bob's Country Bunker as Bob comes out of the bar with a handful of chits. The Good Ole Boys' Winnebago, Bob's pickup, and the Bluesmobile are the only vehicles left in the lot. Tucker McElroy and The Good Ole Boys stand by the Winnebago eyeing Jake suspiciously as Elwood joins him with Bob.

BOB

Boys, that beer total is two hundred and thirty-eight dollars.

JAKE

(under his breath)

Get in the car and start it up.

Jake aggressively approaches Bob who is looking through his chits. He smiles and offers his hand to Bob.

JAKE

Bob, we loved playing here. My brother is writing out an American Express Travellers Cheque to cover our extensive bar tab.

BOB

I'd appreciate it.

Jake walks to the car.

JAKE

Ah, let me see if he's ready. I have to sign it too. I usually sit down in the car and use the glove compartment lid.

Jake gets into the car and shuts the door.

249

JAKE'S P.O.V.

249

Tucker and the rest of The Good Ole Boys stand watching Jake confused.

JAKE

Hit it, Elwood.

CONTINUED

249 CONTINUED

249

The Bluesmobile roars out of the lot. Bob runs after it, but stops out of breath among The Good Ole Boys.

TUCKER

Was that guy from the union?

BOB

Union?! What union? Those boys ran out on me. They owe me two hundred and thirty-eight dollars!

Bob looks over The Good Ole Boys.

BOB

What are you boys dressed up for?

TUCKER

We're The Good Ole Boys.

BOB

You're The Good Ole Boys?!

CUT TO

250 INT. THE BLUESMOBILE - MOVING - NIGHT

250

tooling down the highway. The window is open, Jake is sleeping, not a care in the world. Elwood looks in the rear-view mirror.

251 ELWOOD'S P.O.V. - EXT. HIGHWAY - NIGHT

251

Bob's pickup truck is rapidly gaining on them. In the cab with Bob is Tucker and the rest of The Good Ole Boys are in the back armed with axe handles and shotguns. Tucker, leaning out the side of the cab, opens fire with the shotgun, both barrels blowing out the rear window of the Bluesmobile. Elwood steps on the gas and the pickup roars in pursuit.

252 INT. BLUESMOBILE - MOVING - HIGHWAY - NIGHT

252

ELWOOD

Our Lady of Blessed Acceleration,  
don't fail me now.

CUT TO

253 EXT. SIDE OF THE ROAD - NIGHT

253

Behind a billboard is parked a police car, a speed trap.

CUT TO

254 INT. POLICE CAR - NIGHT

254

Inside are the same two young, white, clean-cut officers we have met before. Both have small bandages on their faces. The Bluesmobile roars past.

CONTINUED

254 CONTINUED

254

OFFICER #1

(breaking  
into a big  
grin)

I don't believe it!

OFFICER #2

Those bastards are ours now.

254-A EXT. HIGHWAY - NIGHT

254-A

Its lights flashing, siren blaring, the police car roars onto the highway just in time to be hit broadside by Bob's pickup. Both cars go rolling and crashing across the expressway, landing upside down in a ditch. The two officers crawl out of their car, pull out their guns, and walk over to Bob and The Good Ole Boys who are struggling to get out of the mangled pickup. Officer #1 points his gun at the dazed country western contingent.

OFFICER #1

Fellas, you are in big trouble.

DISSOLVE TO

255 INT. STEAM ROOM

255

In the steam room sit three men, Jake and Elwood Blues and MAURY SLINE, the booking agent. Maury is a man in his fifties. He is nude, but for the towel across his lap and the cigar in his mouth. Jake and Elwood are also nude, but for the towels in their laps, their hats, sunglasses, and watches.

JAKE

Maury, you owe me. We'll play any-  
time, anywhere, for anybody.

ELWOOD

Put us in the Double-Up Lounge or  
the Morgan Park Theatre or the  
Crystal. We al-ays knocked 'em  
dead in those joints.

MAURY

Discos...they're all discos...singles  
...mixed singles...gay singles...  
these people like to dance with each  
other.

JAKE

But we are a dance band.

CONTINUED

MAURY

...Discos...they want string sections...look...how many pieces you got?

JAKE

Seven....

ELWOOD

Eight....

JAKE

Nine...nine pieces.

MAURY

How far do you want to drive?

ELWOOD

Anywhere within a two-thousand mile radius.

JAKE

Relax, I can't go into Ohio, Kentucky, Florida, or Canada.

MAURY

Gee fellas, I don't know. Times have changed. What are you guys gonna do? The same act in those same suits? You'll scare people away! Don't you guys even wear blue jeans or jump suits, like Wayne Cochran and the C.C. Riders?

JAKE

Maury, you've gotta come through. We need five thousand bucks fast.

MAURY

Five thousand bucks! Who do you guys think you are, the Beatles? You know the size of the hall you gotta play to take in that kind of money?

JAKE

We can fill any hall in the country, except Ohio, Kentucky, Florida, or Canada.

MAURY

(considers)

You guys familiar with the Palace Hotel Ballroom?

CONTINUED

255 CONTINUED - 2

255

JAKE

Never heard of it.

MAURY

Nice place up north -- built in the forties up in Lake Wazapamani. Seats five thousand. If you guys can fill that place, you could make five thousand bucks easy.

JAKE

Book us for tomorrow night!

MAURY

Hold it. A gig like that, you gotta prepare the proper exploitation.

ELWOOD

I know all about that stuff. I've been exploited all my life.

MAURY

Forget it. There's no way.

JAKE

How's Mrs. Sline? I got some information she might like to know.

MAURY

Are you blackmailing me, Jake?

JAKE

If you want to put it that way. Maury, we need this gig.

ELWOOD

We're on a mission from God.

Maury looks at the two of them.

MAURY

You boys are gonna feel awfully sorry playing to twenty-five people in a hall that seats five thousand.

JAKE

You get us the hall, Maury. We'll pack 'em in from miles around. Come on boys.

The camera widens to reveal the entire band has been with them in the steam room all wearing nothing save towels and sunglasses. They all get up and exit.

CUT TO

256 EXT. ELEMENTARY SCHOOL PLAYGROUND - DAY

256

In the middle of the asphalt playground is a tall pole atop which is a large horn, an air-raid siren -- a relic of the early fifties. Several members of the band walk through the playing youngsters with block and tackle towards the air-raid siren.

CUT TO

257 EXT. LAKE WAZAPAMANI - THE BLUESMOBILE

257

with the air-raid siren mounted on top rolls down a main street. Blaring from the speaker:

ELWOOD

Tonight only from Chicago the famous Blues Brothers Rhythm and Blues Show and Revue -- tonight at the Palace Hotel Ballroom. For your dancing pleasure that's the Blues Brothers Band at ten o'clock tonight -- From Chicago, the famous Blues Brothers Rhythm and Blues Show and Revue ---

CUT TO

257-A EXT. ORPHANAGE - MORNING

257-A

A Cook County Bailiff is supervising the movement and seizure of various pieces of school furniture. A group of twenty young boys comes running down the steps. They are cheering, clapping, and jumping.

Curtis pulls up in his 1962 black, flatbed Cadillac flower transporter. He gets out of the car and approaches the hoard of boys.

CURTIS

Hey...hey...hold it...what's going down here? Where you all going?

BOY

We're splittin', man. They're taking away our desks. We don't have to go to school any more!

The hoard cheers.

CONTINUED

257-A CONTINUED

257-A

CURTIS

So that's it. You've all just given up. Fine, bye-bye, boys. Old Curtis'll come visit you at the State Home in Galena! Is that what you want?

The hoard ripples.

BOY

Uh-uh...no...we don't want that.

CURTIS

Listen, you boys heard me talkin' about Jake and Elwood. Well they used to live here just like you and I used to sing to them like with you. Tonight Jake and Elwood are gonna sing and play to raise money to help you children. Your lazy butts are in this too, so get up on that wagon. We're gonna get people to see the Blues Brothers tonight. We're going north to put the word in the streets!!

As the kids all clamber aboard the Cadillac we....

DISSOLVE TO

257-B EXT. NORTHLAND - HIGH NOON

257-B

The flower wagon cruises down the main street of a prosperous summer vacation town. Curtis' hoard jumps off one by one at key intersections.

CUT TO

257-C EXT. STREET

257-C

A YOUNG BOY offers handbills to elderly shoppers.

YOUNG BOY

Check it out. Check it out. Tonight only from Chicago. The Blues Brothers Rhythm and Blues Revue. One night only. The fabulous Blues Brothers.

Five large, blonde JOCKS stop.

JOCK

Hey, chief, let's see that.

CONTINUED

257-C CONTINUED

257-C

The Jock peruses the handbill.

JOCK

Blues Brother Rhythm and Blues Revue.  
Genuine Dance Music. Palace Hotel  
Ballroom. Hey, this is tonight and  
it's only a two buck cover charge.

258 OMIT

CUT TO

OMIT 258

259 INT. SOUL FOOD CAFE

259

One of the Little Boys is talking to the Waitress.

LITTLE BOY #2

So please put this up in your window,  
lady. It's real important.

The Waitress looks at the handbill and shakes her head. After  
a moment's consideration, she goes to the front of the res-  
taurant and places it prominently in the window.

CUT TO

260 EXT. RAY'S MUSIC EXCHANGE - RAY

260

is taping a Blues Brothers poster to the front window of his  
store. He steps back to admire his handiwork. It reads,  
"Tonight Only, The Blues Brothers Band Back After Three Years!  
Genuine Blues Brothers Rhythm and Blues Show and Revue." Ray  
is pleased and goes back into the store. The poster is upside  
down.

CUT TO

261 INT. MEN'S BATHROOM

261

At a long line of urinals we find Tucker McElroy and The  
Good Ole Boys taking a leak. Tucker is reading the graffiti  
on the wall as he pees.

262 TUCKER'S P.O.V.

262

FOR A GOOD TIME CALL 555-1212  
ASK FOR SID

DISCO SUCKS

TONIGHT ONLY, THE BLUES BROTHERS  
GENUINE RHYTHM AND BLUES SHOW AND REVUE  
PALACE HOTEL BALLROOM  
TONIGHT ONLY

CONTINUED

262 CONTINUED 262

Next to the scrawled Blues Brothers ad on the bathroom wall is a crude caricature of Jake and Elwood. Tucker regards the drawing carefully.

CUT TO

263 OMITTED 263

264 EXT. PALACE HOTEL BALLROOM - DUSK 264

The purple Caddy pulls into the parking lot.

CUT TO

265 INT. PALACE HOTEL BALLROOM 265

The big, beautiful ballroom is empty. The band members and Curtis stand on the stage looking out at the cavernous auditorium.

PAUL

Ha! Ho! Classic! What a room.  
This place is gonna swing tonight.

MR. FABULOUS

It's a barn. We'll never fill it.

Getdwa enters with part of his drum kit.

GETDWA

Hey! Where's Jake and Elwood?

MALONE

They went out to do some more advertising.

CURTIS

We'd better fill this hall. A lot of young children are depending on it.

TOM SCOTT

Young children? Why? What do you mean?

CURTIS

Jake and Elwood are donating the band's share of the door money to pay the taxes on the St. Helen's Orphanage in Calumet City.

CONTINUED

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96

265 CONTINUED

THE BAND

265

What!!??!!

CUT TO

266 EXT. BLUESMOBILE - DAY

266

The air raid siren is still on the roof. They are rolling through a quiet northern community.

267 INT. BLUESMOBILE - DAY

267

ELWOOD

...Tonight only...dance...drink and enjoy some rhythm and blues music ...The Palace Hotel Ballroom... Route 16 in Lake Wazapamani...tonight. Thank you.

Elwood drops the mike. Jake is checking a road atlas.

ELWOOD

How we doin'?

JAKE

Well...we've covered a fifteen county radius.

ELWOOD

Good, let's get to the gig.

He stomps the gas. The Bluesmobile sputters. Elwood pumps the accelerator. The Bluesmobile coughs.

JAKE

What is it?

ELWOOD

We're out of gas.

268 INT. BALLROOM

268

The band is setting up its equipment, tuning up, and preparing for sound check.

DISSOLVE TO

269 EXT. GAS STATION - SUNSET

269

A big sign reads:

UNLEADED - 3.65<sup>6</sup>  
REGULAR - 2.50<sup>7</sup>

A couple of old pumps and a concrete hut under some tall pines. A few cars whisk by. The Bluesmobile slowly comes into frame. Elwood and Jake are pushing it. They roll it up to the pumps. Jake wheezes and hauls a bottle of wine from his jacket pocket. Elwood goes for the pump nozzle. A large, slow-moving man comes from behind the station. He is the OWNER.

OWNER

We're outta gas.

ELWOOD

Yap...Mind if I fill 'er up?

OWNER

Nope. I said we're outta gas. Tanker truck's late. Shoulda been here two hours ago. Always late on Thursday.

ELWOOD

Okay. We'll wait.

OWNER

Uh-huh. Tell that tanker driver I'm around the back.

ELWOOD

Sure.

The owner lumbers around behind the station. Jake hauls on the wine.

Elwood replaces the nozzle onto the pump.

A chocolate brown XKE convertible pulls into the station. It is driven by a very beautiful and elegant CHIC LADY.

CHIC LADY

Excuse me, sir.

Elwood looks around and points to himself.

CHIC LADY

Yes, you. Would you please fill

CONTINUED

269 CONTINUED

269

CHIC LADY (Cont'd)  
it up with premium and check under  
the hood?

ELWOOD

(smiles)  
Sure. You want I should wash the  
windows?

CHIC LADY

No, that's all right. I'm in kind  
of a hurry.

Elwood pulls the nozzle, squeezes it, and nothing comes out.  
He sticks the nozzle in her tank anyway and walks over and  
leans on her window.

ELWOOD

So what kind of mileage you get with  
this machine?

270 OMITTED

270

271 EXT. PALACE HOTEL BALLROOM

271

The parking lot is beginning to fill with cars and hundreds  
of kids are waiting in line. Curtis checks out the line and  
looks at his watch with worry.

CUT TO

272 EXT. GAS STATION

272

Elwood still leaning on the Chic Lady's window.

ELWOOD

So maybe you would like to come  
around and see the show tonight?

CHIC LADY

(smiles)  
I'm awfully sorry, but I have a  
prior dinner engagement.

The tanker truck pulls in. The DRIVER commences standard  
refill procedures. Elwood locks the nozzle on the pump  
already in the tank of the XKE. The Driver approaches  
Elwood.

CONTINUED

272 CONTINUED

272

DRIVER  
Where's old Jim?

ELWOOD  
Around the back.  
Elwood leans in the Chic Lady's window.

ELWOOD  
I'm sorry you won't be able to  
catch the show. We got a hot band.  
Maybe after the gig we could...you  
know...hang out together.

273 OMIT

OMIT 273

274 INT. PALACE HOTEL BALLROOM

274

The band is backstage and are pacing nervously back and forth.

274-A THE CROWD

274-A

The hall is beginning to fill up.

274-B INT. PALACE BALLROOM

274-B

GETDWA  
Another free gig!

TOM SCOTT  
I just want to play.

MR. FABULOUS  
Where the fuck are they?

COLONEL  
They'll show up, man. Take it easy.

PAUL  
What can they be doing?

CUT TO

275 EXT. GAS STATION

275

Jake is lying on the hood of the Bluesmobile nursing the  
wine. Elwood is chatting with the Chic Lady, gas pouring out  
of the XKE.

276 INT. PALACE HOTEL BALLROOM - THE CROWD

276

The place is now packed.

276-A OMITTED

276-A

276-B INT. MERCER'S OFFICER

276-B

Mercer sits at his desk holding a Blues Brothers poster advertising the Palace Hotel gig.

INTERCOM (v.o.)

The officers are on the line, sir.

Mercer picks up the phone.

MERCER

Gentlemen, I have some good news.

CUT TO

277 THE CROWD

277

The auditorium is packed and the kids are starting to grow restless. They begin whistling, clapping, and shouting for the show to begin.

CUT TO

278 thru 279-A OMITTED

278 thru 279-A

280 EXT. GAS STATION

280

The gas pump has now spilled many gallons of gas on the ground. Elwood absentmindedly puts the nozzle back on the pump.

ELWOOD

You're all set. That'll be ninety-four dollars.

The Chic Lady hands Elwood the cash.

CHIC LADY

Thank you very much, Elwood.

ELWOOD

(leans in the window)

So if your date don't work out, there's a motel on the interstate. We can meet there say around midnight.

CHIC LADY

(smiles)

I'll think about it, Elwood.

CONTINUED

280 CONTINUED

280

Jake, still leaning on the Bluesmobile, drinks the last drop out of the bottle, lights a cigarette, and then notices the clock in the gas station window. Jake goes over and punches Elwood.

JAKE

Son-of-a-bitch!

ELWOOD

Owww!

281 INT. PALACE HOTEL BALLROOM - BACKSTAGE

281

Curtis is doing his best to calm the members of the band. The noise from the crowd on the other side of the curtain is deafening.

TOM SCOTT

I've always liked performing for angry mobs.

CURTIS

You can't give up now.

COLONEL

Why not?

CUT TO

282 EXT. GAS STATION

282

Elwood is finished fueling the Bluesmobile. He then jumps into the car and begins to pull out of the station. Jake absentmindedly flicks his cigarette out the window and as the Bluesmobile pulls out into the street, the gas station explodes in a tremendous fireball.

283 INT. BLUESMOBILE

283

Jake and Elwood do not notice the conflagration behind them.

JAKE

Step on it, pal.

CUT TO

284 OMITTED

284

284-A EXT. PALACE HOTEL - PARKING LOT

284-A

Tucker McElroy and The Good Ole Boys pull into the parking lot and park in their big Winnebago. They all climb out looking extremely serious.

CUT TO

285 INT. PALACE HOTEL BALLROOM - THE CROWD

285

The audience is turning truly hostile now, stamping their feet, clapping their hands.

285-A BACKSTAGE

MR. FABULOUS

That's it. I'm going. I don't need this.

GETDWA

(throws down his sticks in disgust)

Man, we were so close.

CURTIS

Do you boys know 'Minnie the Moocher?'

PAUL

I knew a stripper once named Minnie Mazola.

CURTIS

No, the song 'Minnie the Moocher.'

COLONEL

Yeah, so what?

CURTIS

Hit it!

Curtis tears off his clothing with one tug to reveal a dazzling white satin tuxedo. The band members look in astonishment at the transformation and realize that they themselves are also wearing beautiful tuxedos.

285-C THE STAGE

285-C

As the curtain goes up, the band launches into "Minnie the Moocher" and Curtis knocks the audience dead.

CUT TO

286 INT. PALACE HOTEL BALLROOM - REAR OF THE CROWD

286

Bob Tucker and The Good Ole Boys, all holding axe handles, watch the show grimly.

CONTINUED

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286 CONTINUED

286

BOB  
(to Tucker)  
I don't see the Blues Brothers.

TUCKER  
We'll wait.

CUT TO

287 EXT. PALACE HOTEL PARKING LOT

287

Twenty police cars pull up with their lights flashing, but sirens silent.

287-A VARIOUS POSITIONS AROUND THE BUILDING

287-A

thru  
287-D Armed officers take up positions at the entrance and exits  
of the building.

thru  
287-D

287-E EXT. PALACE HOTEL PARKING LOT - ANGLE ON POLICE CAR

287-E

The two young, clean-cut officers (one has his arm in a sling, the other is using a cane) and Burton Mercer (the parole officer) get out of their car.

OFFICER #1  
There is no way they're going to elude us this time.

MERCER  
Just deliver Jake to me, and frankly I don't care in what condition I receive him.

OFFICER #2  
Good.

CUT TO

288 EXT. EXPRESSWAY - NIGHT

288

The Bluesmobile zooms through the night.

CUT TO

289 INT. PALACE HOTEL BALLROOM - NIGHT

289

Curtis finishes up "Minnie the Moocher" to tremendous applause.

CUT TO

290 EXT. STREET NEAR PALACE HOTEL BALLROOM - NIGHT

290

Jake and Elwood see the cop cars from a half mile away. Elwood turns off the lights.

CONTINUED

290 CONTINUED

290

Rollers!

ELWOOD

JAKE

Yeah. Lots of 'em too.

ELWOOD

I think we gotta disappear.

Elwood leaves the highway and drives the Bluesmobile off the road into the woods.

CUT TO

290-A EXT. VIADUCT - NIGHT

290-A

A two-lane bridge over a big, wide, metal drainage culvert. The bridge is lined with police vehicles with radios squawking. A dark shape suddenly looms in the culvert.

290-B INT. CULVERT

290-B

The Bluesmobile rumbles in and parks right under the bridge. Jake and Elwood exit the car.

JAKE

(whispering)

My head hurts. That Turner's Old Sailor is a mean wine.

ELWOOD

You'd better get bright, pal. We got a show to do, then we got to figure out how to collect the gate money and get it into the Cook County Assessor's Office as soon as they open in the morning.

JAKE

Let's go.

They creep out of the culvert and up the side of the embankment.

291 EXT. PALACE HOTEL BALLROOM - PARKING LOT - NIGHT

291

Jake and Elwood move commando-like between the parked cars toward the ballroom. They crouch behind a police car.

ELWOOD

Wait a second.

As Jake watches, Elwood opens his briefcase and takes out an aerosol can. He removes the valve on the back tire, inserts the can into the valve, and empties the contents of the can into the tire. He then moves around to the other side and does the same to the other rear tire.

CONTINUED

291 CONTINUED

291

JAKE

(whispers)

What are you doing?

ELWOOD

This is isopropyl butane. It expands  
when heated.

JAKE

(impatiently)

Will you come on!

CUT TO

292 INT. PALACE HOTEL BALLROOM - NIGHT

292

Curtis and the band are back in their regular clothing and  
the audience is yelling for more.

CUT TO

293 EXT. PALACE HOTEL BALLROOM - PARKING LOT - NIGHT

293

Elwood stops by Bob's pickup truck and opens the car door.  
From his briefcase he removes a can that says "Air Grade  
Marine Epoxy."

JAKE

(exasperated)

Now what the hell are you doing?

ELWOOD

(spraying the gas  
pedal of the pickup)

This is glue -- strong stuff.

Jake grabs Elwood by the collar.

JAKE

Will you come on!?!

CUT TO

294 INT. PALACE HOTEL BALLROOM

294

Curtis can see past the applauding crowd to the back of the  
hall as it fills with police officers.

CURTIS

(to crowd)

The stars of our revue will be here  
in just a minute....

CUT TO

295 EXT. PALACE HOTEL BALLROOM - WALL

295

Jake is boosting Elwood up through an open frosted wire  
glass window.

295-A INT. WOMEN'S WASHROOM

295-1

Jake and Elwood drop down into the room, tip their hats politely to the startled women as they make their way quickly out.

296 INT. PALACE HOTEL BALLROOM - CURTIS - NIGHT

296

is on stage.

297 CURTIS' P.O.V.

297

Jake and Elwood are running toward the stage.

CURTIS

(big smile)

Ladies and gentlemen, welcome to the Palace Hotel Ballroom. Tonight the management is proud to present, direct from Chicago, the band of Elwood and Joliet Jake Blues! The Blues Brothers.

The band goes right into the Blues Brothers entrance music. Jake and Elwood stride right on stage and do their unlock the briefcase bit. Jake ends with his cartwheel.

CUT TO

298 CROWD

298

A sea of deadpan faces. They are not impressed.

CUT TO

299 REAR OF BALLROOM

299

OFFICER #1

Let's go.

Burton Mercer stops them.

MERCER

Wait a minute. I've never heard these boys sing.

OFFICER #2

All right, they're not going any place.

CUT TO

## 300 THE STAGE - IN CONCERT - THE BLUES BROTHERS

300

do two numbers to riotous response -- they are great. The band is hot. The crowd goes berserk. During the songs we see Jake and Elwood take notice of the number of cops in the hall and the presence of Bob and The Good Ole Boys.

After the first song, Jake pauses to wipe his face with a towel and get a drink of water. Curtis points from o.s. and Jake sees that there is a trap door behind the drums. Jake nods acknowledgement and the group launches into their second number. During one of the guitar solos Jake confers with Elwood.

JAKE

How many miles is it to Chicago?

ELWOOD

Two hundred and forty.

JAKE

We got gas?

Elwood nods affirmatively. Jake and Elwood dance the boogie-woogie with each other to the delight of the audience. They dance over to Paul "The Shiv."

JAKE

(stage whisper)

In the middle of the next tune,  
Elwood and I are gonna make a break  
for it. You guys keep on playing.

PAUL

You maniacs! I love ya!

The number finishes, the crowd applauds wildly. A big hulk of a man runs onto the stage.

ELWOOD

My God, the mafia is after us!

Before he and Jake can get away, the tremendous man puts his arms around both of them. His name is Klenfner.

KLENFNER

You guys are great! Hot! Insane!  
I want to record you!

JAKE

Bullshit!

CONTINUED

300 CONTINUED

300

KLENFNER  
I don't bullshit. I run Clarion  
Records...the biggest label in the  
country.

He pulls an envelope out of his pocket.

KLENFNER  
Here! Here's ten thousand in cash.  
An advance on your first session.  
Is it a deal?

He offers his hand. Jake shakes it and takes the envelope.  
He opens it and removes half the money, handing it back to  
Klenfner. The rest he shoves in his pocket.

JAKE  
Give fourteen hundred to Ray at  
Ray's Music Exchange in Calumet City  
and the rest spread among the band.

KLENFNER  
You got it.

ELWOOD  
Hey, man. You know a back door  
outta this place? Like we gotta  
split without nobody seein' us.

KLENFNER  
Are you kidding? I used to be head  
bouncer here. There's an electrical  
service trapdoor right behind your  
drummer.

JAKE  
(counts off)  
One, two, one, two, three!

The band launches into their third number, "Sweet Home Chicago,"  
Jake doing a blistering vocal and Elwood a spirited harp solo.  
As The Colonel steps out into the spotlight for a magnificent  
guitar riff, Jake and Elwood duck behind the drums. Getdwa  
gives them a thumbs-up signal and they disappear through the  
trap door.

301 REAR OF BALLROOM

CUT TO

301

OFFICER #2  
Something's wrong.

CONTINUED

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109

301 CONTINUED

301

MERCER

Where's Jake?

CUT TO

302 TUCKER MC ELROY

302

TUCKER

Where'd those Blues Brothers go?

The band continues its soulful music.

(NOTE: The band is playing "Sweet Home Chicago." This version continues over the entire following chase sequence.)

CUT TO

303 INT. CONCRETE TUNNEL

303

Jake and Elwood are hustling down a long concrete tunnel.

ELWOOD

I hope this thing leads someplace.

JAKE

Elwood, we're gone, man.

Suddenly machine gun fire blasts out. Jake and Elwood hit the ground as bullets chew up the concrete around them.

CUT TO

304 THE MYSTERY WOMAN

304

brandishing an AR-15. She stands fifteen feet from Jake and Elwood, blocking their way out.

CUT TO

305 JAKE AND ELWOOD

305

on the ground.

ELWOOD

(to Jake)

Who is that girl?

MYSTERY WOMAN

(voice full of  
bitterness)

Jake, you scumbag! You won't get away from me this time.

CONTINUED

305 CONTINUED

She opens fire, the bullets ripping up the cement all around Jake and Elwood.

305

JAKE  
(to Elwood)  
Let me handle this.

Jake stands, his hands palms up, outstretched in front of him.

JAKE  
(sweetly)  
It's good to see you, sweetheart.

MYSTERY WOMAN  
(full of hate)  
Jake, I saved myself for you and you left me standing on the church steps. You humiliated me in front of my friends and loved ones. You made a fool of me, Jake, and now I am going to give the devil his due.

JAKE  
(aside to Elwood)  
No problem.

He walks slowly forward to the Mystery Woman. She trains the gun right at his gut.

306 CLOSEUP

Her fingers slowly wrap around the trigger.

306

307 BACK TO SCENE

Jake continues to walk forward until they stand face to face. There is a pregnant pause, the showdown. Jake, stern and forbidding, considers a moment and then makes his move. He falls to his knees screaming and crying.

307

JAKE  
Oh, please don't kill us! You know I love you, baby! I didn't mean to leave you! It wasn't my fault! Oh please don't kill us! Please! Please, don't kill us!

The Mystery Woman looks at Jake with complete disgust.

CONTINUED

307 CONTINUED

307

MYSTERY WOMAN

You contemptible pig. You think you can talk your way out of this now? You betrayed me!

JAKE

(pleading)

No I didn't, honest! I ran out of gas! I had a flat tire! I didn't have enough money for cab fare! My tux didn't come back from the cleaners! An old friend came in from out of town! Someone stole my car! There was an earthquake! A terrible flood! Locusts! It wasn't my fault! I swear to God!

Jake looks up at her and for the first time in the movie, takes off his dark glasses, revealing big, soulful, brown eyes. The Mystery Woman begins to soften as Jake looks up at her like a puppy begging for some food. Finally she lowers the gun.

MYSTERY WOMAN

Oh, Jake...Jake....

Jake, in a flash, is up, his glasses back on, grabs the Mystery Woman in a passionate embrace, giving her a fabulous Clark Gable type kiss. The Mystery Woman is overcome, Jake turns quickly to Elwood.

JAKE

Let's go.

He drops the Mystery Woman on her ass and he and Elwood tear out of the concrete tunnel.

308 EXT. CULVERT BRIDGE - NIGHT

308

Elwood and Jake run into the culvert and jump into the Bluesmobile, firing it up.

309 INT. BLUESMOBILE - NIGHT

309

ELWOOD

It's two hundred and forty miles to Chicago. We got a full tank of gas, half a pack of cigarettes, it's dark and we're wearing sunglasses.

CONTINUED

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309 CONTINUED

309

JAKE

Hit it.

309-A EXT. CULVERT - NIGHT

309-A

The Bluesmobile roars out of the culvert and up onto the road. The Mystery Woman runs after them and shoots at the retreating car.

CUT TO

310 INT. BALLROOM

310

The band continues to play "Sweet Home Chicago." The officers hear the o.s. gunfire.

OFFICER #1

Let's check that out!

CUT TO

311 EXT. PALACE PARKING LOT - NIGHT

311

All of the police and Bob and The Good Ole Boys run out to the parking lot to see the Bluesmobile disappearing down the street. Everyone jumps into their respective vehicles and after much screeching, backing up, and pulling out, all of the vehicles go off in pursuit of the Bluesmobile.

311-A EXT. ROAD NEAR HOUSE

311-A

One of the many police car's back tires suddenly begin to inflate and blow out causing the cop car to roar off in the direction of a model home development, sparks streaming from the rear axles grinding on the street.

CUT TO

312 INT. MODEL HOME - NIGHT

312

A family sits watching television in the living room. On the screen is a chase sequence involving police cars. One of the police cars on the television screen swerves and comes straight towards camera. In perfect sync the real police car crashes through the wall of the living room taking out the television and a good deal of the house.

CUT TO

313 INT. CLEAN-CUT OFFICER'S POLICE CAR - MOVING - NIGHT

313

OFFICER #2

(on the radio)

We are in pursuit of a black, 1974  
Plymouth Fury heading south. Request  
assistance.

CUT TO

314 INT. I.B.I. OFFICE - NIGHT

314

A sign identifies this ultra modern office as the: ILLINOIS  
BUREAU OF INVESTIGATION, OFFICE OF INTELLIGENCE, TACTICAL  
DIVISION. In the office, officers are manning radio control  
boards and futuristic tracking devices. One of the I.B.I.  
Officers reads from a computer screen into his headset.

I.B.I. OFFICER

Request assistance in pursuit of a  
black 1974 Plymouth Fury heading  
south on Interstate 101. Dispatch  
cars number 12, 21, 17....

CUT TO

315 INT. NAZI HEADQUARTERS - NIGHT

315

The Black Shirt sits listening to his C.B.

C.B.

...19, 54, 27, 33, 14, 29, 32, 20,  
22 and 23. Immediate assistance  
required. Occupants of vehicle, one  
Joliet Jake Blues, one Elwood Blues.  
Considered extremely dangerous. Use  
of unnecessary violence in the ap-  
prehension of the Blues Brothers  
has been approved.

The Black Shirt leaps up.

BLACK SHIRT

Gruppenfeuhrer!

CUT TO

316 EXT. TOLLWAY - NIGHT

316

Jake and Elwood zoom down the tollway with the cop cars and  
The Good Ole Boys' Winnebago in pursuit.

CUT TO

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317 INT. WINNEBAGO

317

Tucker is driving.

BOB

Shit, can't you get this thing to  
go any faster than this?

CUT TO

318 INSERT

318

Tucker's foot glued to the gas pedal which is glued to the  
floor.

319 BACK TO SCENE

319

TUCKER

Bob, I've got a little problem....

CUT TO

320 EXT. MOTEL - NIGHT

320

The brown XKE is parked in front of the motel and the Chic  
Lady leans on the hood. She looks around waiting for her  
tryst with Elwood.

CUT TO

321 INT. BLUESMOBILE - NIGHT - INSERT SPEEDOMETER

321

The speedometer shows 125 m.p.h.

322 EXT. TOLLWAY - NIGHT

322

The Good Ole Boys' Winnebago roars onto the off ramp of the  
tollway.

CUT TO

323 INT. WINNEBAGO - MOVING - NIGHT

BOB

(screaming)

What the fuck are you doing!?!  
Slow this thing down!

323-A EXT. INTERSECTION - NIGHT

323-A

The Winnebago roars through an intersection causing several  
near misses.

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323-B INT. WINNEBAGO - MOVING - NIGHT

323-E

BOB

(screaming)

Slow down! Stop this damned  
thing!

TUCKER

(resigned)

I'd be happy to oblige you if  
I could, but I can't, so I  
won't.

324  
thru OMITTED  
324-A

324  
thru  
324-A

324-B EXT. STREET - NIGHT

324-E

The Winnebago slams into the front window of a flower shop,  
crashes out the back, crosses an alley, and smashes into the  
front of a disco, smashes out the back of the disco a moment  
later, demolishes a hamburger stand, continues up an embank-  
ment and crashes into a river.

CUT TO

324-C INT. CLEAN-CUT OFFICER'S POLICE CAR

324-C

Mercer is in the back seat.

MERCER

Boy, that Elwood can drive, can't  
he?

OFFICER #1

(grim)

Mr. Mercer, I'd advise you to hold  
your comments to a minimum.

CUT TO

325  
thru OMMITED  
335

325  
thru  
335

336 INT. I.B.I. OFFICE

336

A large graphic radar screen (animated) shows the dynamics  
of the chase as it is now unfolding. Chicago is clearly

CONTINUED

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336 CONTINUED

336

marked on the map. Jake and Elwood's car is a flashing red blip. The remaining four police cars are flashing white blips.

I.B.I. OFFICER  
(into headset)  
The Bluesmobile is now approaching the city of Chicago. Take defensive action number 394, repeat three, niner, four.

CUT TO

337 EXT. CHICAGO CITY LIMITS - OFFICERS - DAWN  
are busily erecting road blocks.

337

CUT TO

338 EXT. TOLLWAY - HELICOPTER SHOT - DAWN

338

An aerial view shows us the Bluesmobile roaring down the highway as more and more police cars join the pursuit at every on ramp.

CUT TO

339 INT. BLUESMOBILE - JAKE - DAY  
looks in his rear view mirror.

339

340 JAKE'S P.O.V.

340

A massive wall of police vehicles occupy all four lanes of the highway behind him.

341 INT. BLUESMOBILE - DAY

341

ELWOOD  
Jake, I gotta pull over.  
With that Elwood turns the wheel sharply.

CUT TO

342  
thru  
344 OMITTED

342  
thru  
344

344-A EXT. BLUESMOBILE

344-A

The Bluesmobile glides at a 90 degree angle to the right over the lanes of the expressway, up and over the embankment, and is now going 12 m.p.h. the wrong way down a city street.

CUT TO

345 EXT. EXPRESSWAY - DAY

345

The 50 pursuing police cars repeat Elwood's maneuver. A good many of them are unable to negotiate the embankment and flip over and crash. The clean-cut officers' car swerves to avoid collision with a disabled police car, swerves violently, and zooms back up the embankment, flying into the air....

CUT TO

345-A INT. POLICE CAR AIRBORNE

345-A

...and into a semi.

MERCER

Jesus fuck!

CUT TO

345-B EXT. TOLLWAY

345-B

This is clear across the tollway so that traffic is moving in the opposite direction of the Bluesmobile. The flying police car crashes broadside into a semi.

345-C INT. SEMI

345-C

The clean-cut officers' car now sits 3/4 of the way inside the trailer of the semi which is busy driving in the opposite direction.

OFFICER #2

(into mike)

Suspect has eluded us. You guys catch that mother fucker.

346  
thru  
349

OMITTED

346  
thru  
349

350 EXT. CITY STREET - THE BLUESMOBILE - DAY 350  
 thru thru  
 350-F 350-F

swerves around a corner and heads for the roadblocks at the Chicago city limits. The Bluesmobile smashes through them without a moment's hesitation. The police at the roadblock jump into their cars and give chase. The Bluesmobile and the police cars roar under the el-tracks at speeds of over 100 m.p.h.

CUT TO

351 INT. NAZI STATION WAGON - THE BLACK SHIRT - DAY 351

is driving. The Brown Shirt sits in front and the four thugs are in back. All wear uniforms and armbands and hold Lugers.

351-A EXT. ALLEY - DAY 351-A

The Bluesmobile roars past their alley. The Nazi station wagon speeds after them.

352 INT. BLUESMOBILE - MOVING - DAY 352

There is a loud thump from under the hood o.s.

ELWOOD

Oh no....

There is a loud metallic clatter o.s.

JAKE

What is it?

ELWOOD

Con rods, the engine. We've thrown  
 a rod, maybe two.

353 JAKE'S P.O.V. - OIL 353

starts to spill and jets up from under the hood onto the windshield. The windshield is thick with oil spraying everywhere.

354 EXT. BLUESMOBILE - JAKE - DAY 354

leans out the window. He wipes away the sheet of oil with his sleeve. The metallic clattering increases.

CUT TO

355 EXT. CONSTRUCTION SITE - DAY 355

Large signs read: DANGER - CONSTRUCTION. The Bluesmobile smashes right through them, the Nazis close behind.

CUT TO

356 INT. NAZI STATION WAGON - THE BLACK SHIRT - MOVING - DAY 356

has a complete crazed look in his eyes.

BLACK SHIRT

They cannot hope to escape us.  
We'll prove to the American people  
just who is destined to lead the  
Arian race to victory!

356-A EXT. RAMP - DAY 356-A

The Bluesmobile streaks up a steep ramp. The Nazi's follow close behind.

CUT TO

357 OMITTED 357

358 INT. BLUESMOBILE - ELWOOD 358

hits the brakes and turns the steering wheel at the same time.

CUT TO

359 EXT. BLUESMOBILE 359

The Bluesmobile literally does a back flip up and over the Nazi station wagon. It now roars down the ramp as the Nazis go up and off the ramp. The Nazis sail 3000' straight up into the air.

CUT TO

360 INT. NAZI STATION WAGON - THE NAZIS 369

look out in complete shock as the car climbs higher and higher in the sky.

360-A EXT. STEEP RAMP - DAY

360-A

When it reaches its highest height, there is a moment's pause before the car begins its descent.

360-B INT. NAZI STATION WAGON

360-B

The Black Shirt seizes the Brown Shirt by the throat and begins to throttle him in frustration.

360-C EXT. CITY SKYLINE

360-C

The station wagon plummets the 3000' toward the city of Chicago.

360-D EXT. STREET BELOW RAMP

360-D

The Bluesmobile is speeding along when the Nazi station wagon lands directly in front of them. It hits the street and continues to go straight down creating an enormous hole which the Bluesmobile leaps deftly over and three pursuing police cars pile into.

CUT TO

361 INT. BLUESMOBILE - DAY

361

JAKE  
(pointing)  
That's the place!

CUT TO

362 EXT. COOK COUNTY BUILDING

362

An imposing neo-classical structure with many stone steps leading up to the columned entrance. The Bluesmobile roars straight up the steps and stops. Jake and Elwood leap out of the car slamming its doors. The car shatters and collapses into many pieces. Elwood takes off his hat and puts it over his heart. Jake grabs him by the arm.

JAKE  
Come on!

As the first of many police cars screech to a halt in front of a building....

CUT TO

363 OMITTED

363

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364 INT. COOK COUNTY BUILDING - DAY 364

More and more police vehicles pull up and cops begin storming up the front steps.

CUT TO

365 INT. COOK COUNTY BUILDING LOBBY - DAY 365

Jake and Elwood run over to the building directory and peruse it slowly.

ELWOOD

Cook County Assessor's Office -  
1202.

They rush to the sole elevator.

CUT TO

366 EXT. COOK COUNTY BUILDING 366

The police try to push open the front doors as fire engines and ambulances join the many official vehicles parked in front. Crowds are beginning to form.

CUT TO

367 INT. COOK COUNTY BUILDING LOBBY - DAY 367

The elevator doors open and they rush in and push 12.

CUT TO

368 EXT. COOK COUNTY BUILDING 368

Firemen have joined the police at the top of the stairs and begin to smash down the front doors with their axes.

369 INT. ELEVATORS 369

Jake and Elwood stand patiently as the muzak plays softly.

CUT TO

370 EXT. COOK COUNTY BUILDING 370

Troop trucks pull up and hundreds of heavily armed soldiers stream out the back, rush up the stairs, and join the men smashing down the front doors.

CUT TO

371 INT. ELEVATOR 371

Jake and Elwood rock on their heels waiting patiently.

CUT TO

372 INT. LOBBY 372

The front doors smash open and the soldier, police and firemen pour into the lobby.

CUT TO

373 INT. COOK COUNTY BUILDING - 12TH FLOOR 373

The elevator doors open. Elwood takes a key from his pocket and jams it into the elevator panel. Several sparks spurt as he sorts out the controls. Jake and Elwood then see a door clearly marked STAIRS, which they again start piling furniture up against.

CUT TO

374 EXT. COOK COUNTY BUILDING 374

Tanks are now rumbling into position, their cannon turning toward the building. Helicopters hover overhead.

CUT TO

375 INT. COOK COUNTY BUILDING - 12TH FLOOR 375

Jake and Elwood run down the hallway to Room 1202. When they get there, there is a piece of paper scotch taped to the door. It reads: BACK IN FIVE MINUTES. Jake and Elwood look at their watches, look at each other, clasp their hands behind their backs, and wait.

CUT TO

376 INT. STAIRWELL 376

The hundreds of armed soldiers are pouring up the stairs, followed closely by police, and firemen.

CUT TO

377 INT. COOK COUNTY BUILDING - 12TH FLOOR 377

Jake and Elwood wait, Elwood whistling softly.

CUT TO

378 INT. STAIRWELL 378

The soldiers come charging up the stairs screaming, their bayonets ready like Teddy Roosevelt at San Juan.

CUT TO

379 EXT. ROOM 1202 379

Jake and Elwood stand, Jake inspecting his fingernails.

CUT TO

380 EXT. COOK COUNTY BUILDING - DAY 380

Fire truck ladders are approaching the 12th Floor.

380-A EXT. CITY ROOFS - VARIOUS - DAY 380-A  
thru  
380-F as SWAT Teams assume positions on the nearby roofs. 380-F

CUT TO

381 INT. STAIRWELL 381

The troops arrive at the 12th Floor landing. They try to open the door and find it locked. They fire upon it with their machine guns and quickly dispose of the obstacles.

CUT TO

382 INT. CORRIDOR AT ROOM 1202 382

The door opens. A young CLERK munching a sandwich looks at Jake and Elwood.

CLERK:

Can I help you?

Jake and Elwood push their way in.

382-A INT. ROOM 1202 382-A

They pull the Clerk over to the counter.

JAKE

This is where you pay taxes, right?

CLERK

(terrified)

Right.

CONTINUED

382-A CONTINUED

JAKE

Okay, pal. This money is for the  
St. Helen of the Blessed Shroud  
Orphanage in Calumet City, Illinois.

Jake pulls the cash out of his pocket and hands it to Elwood.  
Elwood flips through it incredibly fast.

ELWOOD

Five thousand bucks. It's all there.

Jake takes hold of the money and together the brothers slap  
it against the counter. In the shot of the money hitting  
the desk, handcuffs slap on Jake's and Elwood's wrists.

383 EXT. JOLIET PRISON - DAY

383

The first two chords of "Jailhouse Rock" are heard.

CUT TO

384 INT. JOLIET PRISON CELL BLOCK

384

Jake and Elwood stand in adjoining cells in their Blues  
Brothers clothes. They snap their fingers simultaneously to  
the music. The brothers launch into a gutsy rendition of  
"Jailhouse Rock". The camera pulls back to reveal that every  
member of the band is in prison with them.

(Note: This spirited rock and roll number is the climax of  
the film. The band will be identified and as each one does a  
solo, their names are supered. All of the guest stars, etc.  
will each sing several lines of the lyrics in the location  
in which we found them).

The movie is now over. Everyone will immediately leave the  
theatre and tell their family and friends about the marvelous  
picture they just saw. Eighty per cent of the audience will  
see it at least twice.

FADE OUT

THE END